

# THE TEACHER'S TREASURY













THE TEACHER'S TREASURY

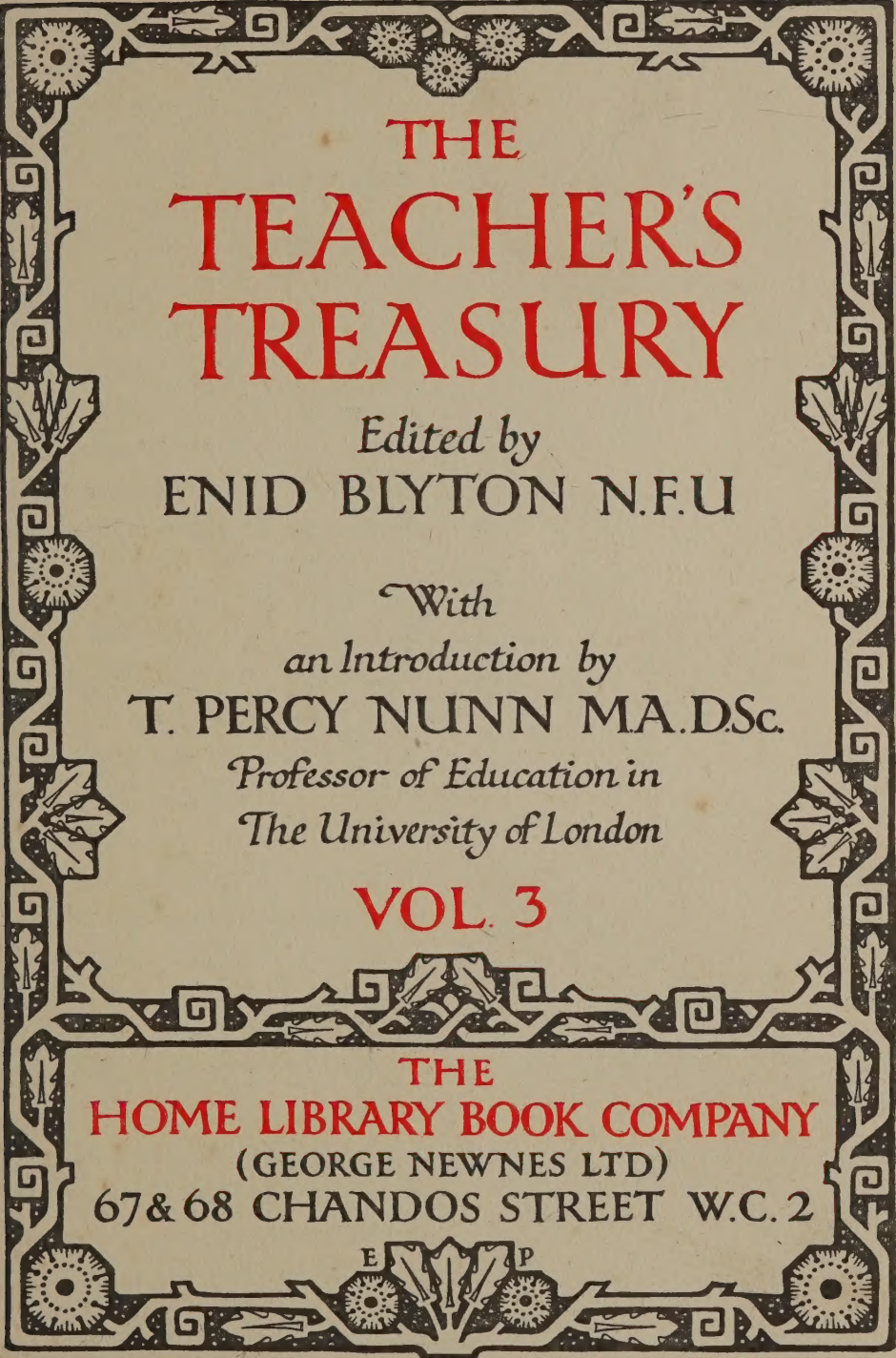












# THE TEACHER'S TREASURY

*Edited by*  
ENID BLYTON N.F.U

*With*  
*an Introduction by*  
T. PERCY NUNN MA.D.Sc.  
*Professor of Education in*  
*The University of London*

**VOL. 3**

THE  
HOME LIBRARY BOOK COMPANY  
(GEORGE NEWNES LTD)  
67 & 68 CHANDOS STREET W.C. 2

*First Edition, November 1926.  
Second Edition, July 1927.*

---

*Made and Printed in Great Britain  
by Hazell, Watson & Viney Ltd.  
London and  
Aylesbury*



# CONTENTS OF VOL. III

## SECTION IX. HANDWORK

|                                                   | PAGE |
|---------------------------------------------------|------|
| FOREWORD . . . . .                                | 2    |
| MODELLING IN CLAY AND PLASTIC MATERIALS . . . . . | 3    |
| PAPER WORK . . . . .                              | 19   |
| RAFFIA WORK . . . . .                             | 45   |
| ELEMENTARY SEWING . . . . .                       | 65   |
| HANDWORK FOR SPECIAL OCCASIONS . . . . .          | 85   |
| THE USE OF WASTE MATERIAL IN HANDWORK . . . . .   | 109  |

## SECTION X. HISTORY

|                                                      |     |
|------------------------------------------------------|-----|
| FOREWORD . . . . .                                   | 132 |
| EO, THE TREE-DWELLER . . . . .                       | 133 |
| WATCHER, THE FIRE-BOY . . . . .                      | 136 |
| SHARPTOOTH, THE CAVE-BOY . . . . .                   | 139 |
| SWIFTFOOT, THE HERDSBOY . . . . .                    | 142 |
| STRONGARM, THE BOY OF THE HILLS . . . . .            | 145 |
| LITTLEFISH, THE LAKE-DWELLER . . . . .               | 148 |
| TRADER, THE BRONZE-AGE BOY . . . . .                 | 151 |
| YOUNG LION, THE EGYPTIAN BOY . . . . .               | 155 |
| ASTYANAX, THE GREEK BOY . . . . .                    | 158 |
| LUCIUS, THE ROMAN BOY . . . . .                      | 161 |
| SIGURD, THE VIKING . . . . .                         | 164 |
| ELRIC, THE ANGLO-SAXON BOY . . . . .                 | 167 |
| HUGH, THE BOY OF NORMAN TIMES . . . . .              | 170 |
| HENRY, THE BOY OF THE MIDDLE AGES . . . . .          | 173 |
| ROGER, THE BOY OF TUDOR TIMES . . . . .              | 176 |
| CHARLES, THE BOY OF STUART TIMES . . . . .           | 179 |
| BENJAMIN, THE BOY OF TWO HUNDRED YEARS AGO . . . . . | 183 |
| JOHN, THE BOY OF VICTORIAN TIMES . . . . .           | 187 |

# CONTENTS OF VOL. III

## SECTION XI. GEOGRAPHY

|                                                 | PAGE |
|-------------------------------------------------|------|
| FOREWORD . . . . .                              | 192  |
| THE CHILDREN OF FRANCE . . . . .                | 193  |
| THE CHILDREN OF NORWAY . . . . .                | 196  |
| THE CHILDREN OF HOLLAND . . . . .               | 199  |
| THE CHILDREN OF SPAIN . . . . .                 | 202  |
| THE CHILDREN OF THE ALPS . . . . .              | 205  |
| THE CHILDREN OF ITALY . . . . .                 | 208  |
| THE CHILDREN OF RUSSIA . . . . .                | 211  |
| THE CHILDREN OF LAPLAND . . . . .               | 214  |
| THE CHILDREN OF INDIA . . . . .                 | 217  |
| THE CHILDREN OF BURMA . . . . .                 | 220  |
| THE CHILDREN OF MALAY . . . . .                 | 223  |
| THE CHILDREN OF CHINA . . . . .                 | 226  |
| THE CHILDREN OF JAPAN . . . . .                 | 229  |
| THE CHILDREN OF AUSTRALIA . . . . .             | 232  |
| THE CHILDREN OF THE SOUTH SEA ISLANDS . . . . . | 235  |
| THE CHILDREN OF CANADA . . . . .                | 238  |
| THE CHILDREN OF GREENLAND . . . . .             | 241  |
| THE CHILDREN OF THE SAHARA . . . . .            | 244  |
| THE CHILDREN OF THE ITURI FOREST . . . . .      | 247  |
| THE CHILDREN OF ZULULAND . . . . .              | 250  |

*The Section on Handwork has been specially written for "The Teacher's Treasury" by the Misses R. K. and M. I. R. Polkinghorne.*



## COLOUR PLATES OF VOL. III

|                                                                                             |                     |
|---------------------------------------------------------------------------------------------|---------------------|
| HANDWORK: SOME EXAMPLES . . . . .                                                           | <i>Frontispiece</i> |
| <i>Drawn for "The Teacher's Treasury" by the Misses R. K.<br/>and M. I. R. Polkinghorne</i> |                     |
| CHILDREN OF OTHER DAYS . . . . .                                                            | FACING PAGE         |
|                                                                                             | 144                 |
| <i>Drawn for "The Teacher's Treasury" by Tom Peddie</i>                                     |                     |
| CHILDREN OF OTHER LANDS . . . . .                                                           | 208                 |
| <i>Drawn for "The Teacher's Treasury" by Tom Peddie</i>                                     |                     |



IX  
HANDWORK



## FOREWORD

THESE is perhaps little need to stress the value of handwork. Investigators studying the union of head and hand from the physiological side assert that every stimulus poured into nerve cells through the avenues of the senses tends to pass out in motor action, which causes muscular movement. In every idea are united the impression and the tendency to expression in action. Bearing in mind such truths, most schools try to build up a systematic course in hand-training from the kindergarten upwards. *What to do* and how to do it are the problems in the schools to-day.

For little children, the "what" must be to make use of material suitable for tiny fingers, and tools must be large. Thoughtful study has fortunately led to the abandonment of the old-time sewing and fine handiwork in kindergarten and junior schools; in its place we have weaving, paper cutting and tearing, toy-making with waste material, and so on—all work that allows for much and varied use of the great tools, the fingers. In the various sections on handwork that follow, suggestions for what to do in the handwork lesson and how to do it will be found.

A word more may be said with regard to the "how." We must let children learn to do by doing and not be afraid of the waste of paper and paste that is often the result of the free experimentation of the young child; it is better to waste paper and paste than children, and the need to express themselves in some way is imperative in them. To prevent or cut off the natural outflow of nervous energy of the child, results in fatigue and diseased nerves. The use of waste material is particularly valuable at the age when the child loves to experiment but cannot produce anything of intrinsic value.

It is natural for children to model with sand or clay, to cut out, to paint and draw. Let them do these things, awkwardly no doubt at first, but continually improving under their teacher's interest and approval in their work. In the crude products of their little hands we can see the progress of their minds, in their activities and conversation as they work we can see how much of their lessons they have absorbed, for "we absorb only so much as we can interpret in terms of our own active experience." This, then, constitutes another value for handwork and its resultant activities, besides that of providing something for the restless, growing fingers of childhood to do.

It has been said that "the habit of methodical work is the basis of all ethics," and this is undoubtedly true. The happy working little child will grow, we hope, into the man or woman who sees in labour, service, and who appreciates the products of labour, who has known and perhaps still knows the joy of creating, which is the one power that crowns man as divine.

R. K. AND M. I. R. POLKINGHORNE.

# HANDWORK

## MODELLING IN CLAY AND PLASTIC MATERIALS

### I. ADVANTAGES AIMS AND GENERAL PRINCIPLES

FROM many points of view, modelling is one of the most valuable forms of handwork for young children. A more natural craft could not be thought of. Owing to its plastic nature, it allows the child to express itself freely and readily in a variety of ways, and teaches a knowledge of form in an interesting manner. The mere handling of such a flexible material is a delight to a child, and often through apparently insignificant play he is developing power over the external world and his latent possibilities are helped to become actualities. For the purpose of self-expression, clay is the best medium for young children. Except in free-expression lessons and memory work, the modelling should be done from objects whenever possible, and the work done should correlate as far as possible with the lessons of the week. But this correlation should not be forced, as it is very important that the modelling from objects should be properly graduated, if the child is to obtain a proper knowledge of form.

Co-operative work should have a definite place in the scheme, though the greater number of exercises will be purely individual. Opportunities for co-operative work will occur when the children are illustrating lessons. Children, as far as possible, should be taught right methods from the beginning. Clay modelling consists of building and pressing clay to represent real things or ideas. The method of working is to *build up*, and not to carve. As children find that models cannot be satisfactorily finished when continually held in the hand, they should be encouraged to follow the artist's methods by placing their roughly shaped model on the board to add the finishing touches, a piece more clay here or there. Some "carving" may have to be done, but this should be a legitimate exception to a general rule.

# THE TEACHER'S TREASURY

## II. MATERIALS AND TOOLS

The chief materials used in schools are: (1) clay, (2) sand, (3) paper-pulp, (4) flour and salt, (5) plasticene, (6) waxes (play-wax, glitter-wax, etc.).

*The waxes* are most expensive, but have the advantage of being brightly coloured, easily made plastic by warmth, and setting quite hard. They are extremely clean to use, but their price prevents their general use in school, though one or two boxes may be kept for special occasions.

*Plasticene* and similar materials are somewhat greasy in working, but are always ready for use. They can be obtained in various colours, but their price makes it impossible to have an adequate supply for a large class.

*Flour and salt*.—A mixture of six parts of flour to one of salt makes an excellent modelling material for maps, for showing valleys, mountain-ranges, etc., and for such scenes as an Eskimo village showing snow-houses, etc.

*Paper-pulp* is made by tearing up newspapers into tiny pieces, soaking in water for several hours, pouring off superfluous water and kneading up or stirring up to the required consistency. A little size, starch, or whitening may be mixed with the pulp to make it more plastic and adhesive. This medium is excellent for relief maps and nature modelling of fruits, etc. It is also useful for the ground-work of group models, since it does not break or crack easily.

*Sand* is excellent for very little children. If slightly dampened, castles, hills, etc., can be modelled, and made the ground-work for group models.

*Clay* is perhaps the best of all the modelling materials. Clay is usually sold in two colours—grey or white and terra-cotta. The grey is the most frequently used, and is cleaner in working. It may be had, in powder form or prepared ready for use in bulk, from all the usual school contractors, such as the London Educational Supply Assoc., Ltd., Esavian House, High Holborn, W.C.1. It is sold by the hundredweight, and costs about 12s. to 14s. per cwt., and 1 cwt. is not too much for the use of a large class. The prepared clay in bulk is to be recommended, as it saves time.

*The care of clay*.—When clay arrives, it should be transferred in balls to a clay-box that is zinc-lined or a galvanised dust-bin with a lid, or, if the quantity is small, to a glazed earthenware bread-pan (or “pippin”). The top of the clay must be covered with damp cloths. Clay is the better for use. If the clay is too soft, *i.e.* sticky, powder some hard clay, and knead this into it. Lay the clay out flat, as in making a slab, and powder its surface; then roll it up and knead it. Repeat the whole process until the clay is of a satisfactory texture. If it is too hard, beat it out with a mallet, sponge the surface with water, and roll; keep repeating until the clay is soft enough.





Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.



Fig. 6.

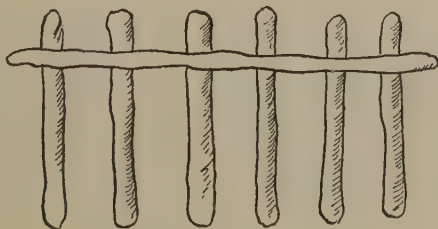


Fig. 7.

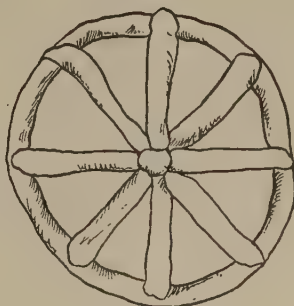


Fig. 8.

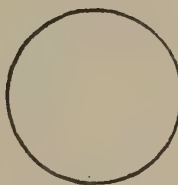


Fig. 9.



Fig. 10.

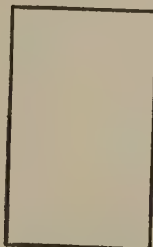


Fig. 11.



Fig. 12.



Fig. 13.

Figs. 1, 2, and 3. Useful modelling tools. Fig. 4. Toothed lath. Fig. 5. Clay beads. Fig. 6. Chain links. Fig. 7. Railings. [Fig. 8. Wheel. Figs. 9-13. Cardboard patterns.

## THE TEACHER'S TREASURY

Potters say clay is alive, and well-worked clay seems to know what is required of it and to be helping one. Clay is of the right consistency when the thumb easily makes an impression in it without picking up any clay.

*Tools.*—(1) Fingers and thumbs. Let the children do as much work with their hands as they can before introducing tools. (2) Small sponges to keep the clay and fingers damp. (3) Boards to model on or (4) squares of oil-cloth. Figs. 1, 2, and 3 show three useful modelling tools; the pointed one (Fig. 1) is useful for adding veins, etc., to leaves. Fig. 2 is useful for making small depressions. Fig. 3 is a wire tool, useful for cutting the clay. Many tools can be home-made—as a glass-papered meat skewer. (5) A toothed lath of wood for scraping and smoothing the clay (Fig. 4). An old ruler will answer the purpose; indeed, old broken rulers, being made of box-wood, are excellent for modelling-tools. Children often suggest tools, and should be allowed to experiment with them.

Where many children are using the clay, it is wise to mix a little disinfectant with the water when damping the clay.

### III. SUGGESTIONS FOR DRAWING UP CLAY-MODELLING SCHEMES OUTLINE OF A YEAR'S COURSE FOR CHILDREN OF DIFFERENT AGES

Every scheme of work drawn up should provide for three kinds of lessons: (1) A "make-what-you-like" period. With the tiny child this is often the busiest of all periods. The little one is free to exercise his mind and hands and the teacher should not interfere with the work, especially when the child is pleased with the results. Some children may need encouragement. (2) A period for the concrete marking out, in plastic material, of the mental images gained during the early lesson in literature, history, and geography. (3) A definite lesson-period for the simple modelling of objects, so that the child is obtaining proper knowledge of form and really learning how to model.

#### *Outline of Year's Course for Little Ones of Four or the Early Fives*

(1) The greater number of lessons with children of this age will be of the type described above under (1), when the children are free to make what they like—beads, buttons, balls, eggs, pies, etc.—so long as they constantly discover something about themselves and about their material, through its use. The teacher will talk with individual children as they work and encourage them to talk. Care should be taken, even in the earliest stages, to see that the material is properly handled. Children, however small, should be responsible, if possible, for the distribution and collection of material.

(2) ILLUSTRATING STORIES.—Suitable stories: The Little Red Hen, The Gingerbread Man, The Story of Henny Penny. Let the children model the birds mentioned. No attempt will be made at this early stage to model anything approaching the right shape, but the

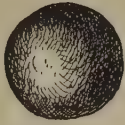


Fig. 14.



Fig. 15.

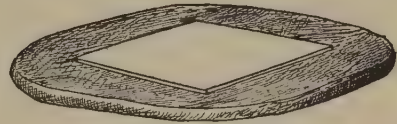


Fig. 16.



Fig. 17.



Fig. 18.



Fig. 19.



Fig. 20.

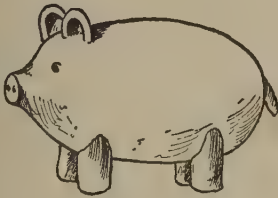


Fig. 21.



Fig. 22.

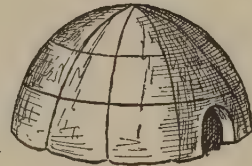


Fig. 23.



Fig. 24.



Fig. 25.



Fig. 26.

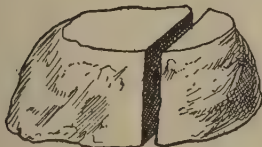


Fig. 27.

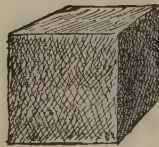


Fig. 28.



Fig. 29.

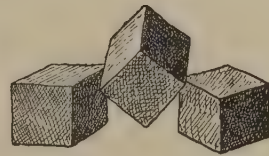


Fig. 30.

Figs. 14 and 15. Round shapes. Fig. 16. Making a square shape. Figs. 17 and 18. Making patterns on cakes. Fig. 19. Spheroid. Fig. 20. Lemon. Fig. 21. Pig. Figs. 22 and 23. Making Eskimo huts. Fig. 24. Mushrooms. Fig. 25. Cup and saucer. Fig. 26. Basket. Fig. 27. First step in making cube. Fig. 28. Cut cube. Fig. 29. Pressed cube. Fig. 30. Square beads or lumps of sugar.



## THE TEACHER'S TREASURY

children will know what their lumps of clay represent. Simple stories that lend themselves to numerical ideas are: The Three Bears, Epaminondas and the Six Tarts, The Old Woman and Sixpence. The Nursery Rhymes are also useful.

(3) FORMAL LESSONS.—Making of beads of different sizes (Fig. 5) and the use of the terms large, larger, largest, or small, smaller, smallest. Making balls of different sizes. Rolling the clay out as much as possible and then twisting the roll into various shapes. The rolling exercise is excellent. Show the children how to make the links of a chain (Fig. 6) and make one with them. Many little ones will begin to roll and *measure* the length of coil before twisting it round to make even links like the teacher's. Let the children have sticks to copy, so that they can cut their rolls certain lengths. Let them make railings (Fig. 7), wheels (Fig. 8), and learn the names of easy flat shapes, such as circle, square.

The importance of repetition should not be forgotten at this early stage. Let them model the same things as many times as they choose. Many teachers prefer plasticene for the beginners, arguing that clay requires too much care in manipulation at first, and dries and cracks so easily; but if damp sponges are provided, the little ones can manage quite well.

### *Year's Course for the Upper Fives and Sixes*

(1) THE FREE PERIODS will be less frequent as the child has advanced through play to the stage when he needs more definite instruction.

(2) ILLUSTRATIONS OF STORIES CONTINUED.—The illustration of stories, geography, poems, and so on, will form a large part of the work of six-year-old children. Much of this work can be communal; children can each have some part of the story to illustrate, and the results may be mounted on slabs as tableaux.

(3) FORMAL LESSONS FOR THE YEAR. (a) *Matching and Grouping*.—Marbles—one to be made from memory, then half a dozen to be matched and grouped with it. Beads—large and small. A necklace to be made of *one* size. Chains—links the same size. Balls to be made same size as model.

(b) *Grading*.—Three balls, decreasing in size. Necklace made of large and small beads. Candles, short, long, thick, thin. Buttons of various sizes to be grouped.

(c) *Study of shapes*.—Ball and orange; apple and plum; orange and lemon. Walnut, chestnut. Peas, beans, etc.

(d) *Comparing shapes of similar objects*, e.g. two or three potatoes, carrots, chestnuts.

(e) *Modelling of shells*, many of which are beautiful—mussel, cockle, etc.

(f) *Modelling flowers and leaves*.—Little children like to model flowers. They form each petal separately, and then put them together,

## MODELLING IN CLAY

but *small* work for little people should be avoided—a snowdrop is unsuitable, as it is too small. The clay-modelling scheme will partly follow the nature-study scheme—bulbs, twigs, and birds' eggs can be modelled in the spring, flowers and fruit in the summer, shells, mushrooms, and fruit in the autumn, nuts, fruit, and berries, etc., in the autumn and winter.

By the end of the year the children should have learnt the basic form underlying the modelling of each object. (1) *The ball shape and egg shape.* This is the basic shape of many natural objects. (2) *The roll or cylinder.* This is the basic shape for many toys and other objects, e.g. drum, garden-roller, candles, jar, bottle. The combination of the sphere and cylinder is often necessary—e.g. for drumsticks. (3) *Cube*—the basic shape of houses, barns, boxes, etc. (4) *The pyramid and cone*—for pointed hats, tents, roofs of houses or churches, etc. Proceed from the ball to the modelling of objects based on the ball and having very little deviation from it, then to others showing increasing deviation. Proceed to the egg shape and follow similar principles, then to the cone and slightly flattened roll.

### *Scheme for Children of Seven and Eight*

- (1) FREE WORK. This will include memory work.
- (2) ILLUSTRATION OF STORIES, poems, history, geography, and nature study.
- (3) FORMAL LESSONS IN MODELLING. (a) Revision of course for the six-year-olds.  
(b) Simple pottery. Children of seven will use the clay in connection with their lessons on Primitive History. Making coiled pottery (see specimen lesson).  
(c) Making bricks. Weighing the clay to make the bricks the same size. Using a box for a mould and coating it with sand to prevent the clay sticking, pressing the clay in, and using the wire cutter (Fig. 3) to cut off the surplus clay (see specimen lesson).  
(d) Making small slabs and decorating them, impressing the design with any simple tool they may choose.  
(e) The more exact modelling of objects. The same models may be taken as with the six-year-olds, but the method of treatment will differ (see model lesson on ivy leaves, mushrooms). Natural forms of all kinds are suitable, and many manufactured articles—tube of paint, shoe, top, simple tools (hammer, etc.).  
(f) Modelling in bas-relief or low relief—making designs suitable for tiles for walls, etc.

### *Scheme for Children of Eight to Ten*

- (1) FREE WORK.
- (2) ILLUSTRATION OF POEMS, history, and geography.
- (3) FORMAL LESSONS.—(a) Simple pottery continued—more exact modelling of beautiful vases, candlesticks, cups, etc.

## THE TEACHER'S TREASURY

(b) The careful modelling of fruit forms, vegetables, acorns and nuts of all kinds, shells and many seed-vessels, such as the poppy and iris.

(c) The careful modelling of manufactured objects—a paint-brush, a cracker, a screw-driver, a shoe-horn.

(d) The study of leaves from nature. Choose simple entire leaves, such as laurel or elm. The lilac, plantain, apple, coltsfoot, dock, water-lily, ivy, oak, plane-tree, and rose are suitable. The leaves of the dandelion are too flat and do not retain their shape for the space of a lesson, being so soft. In this section may be included a few open flowers—the daffodil, Christmas rose, dahlia, some flower-buds, such as the tulip and rose.

(e) The further study of tile-making and modelling in low relief, introducing more difficult designs.

(f) Architectural modelling. Most valuable in connection with history.

### IV. EXAMPLES OF LESSONS FOR CHILDREN OF DIFFERENT AGES

(1) TEACHING LITTLE ONES THE TWO SIMPLE PLANES—the circle and square. Call the circles and squares “cakes,” and let the first lesson be “baking cakes.” The kinds of cakes the baker offers us or mother bakes for us can be discussed. The well-known story of Hansel and Gretel and the old witch who lived in a house that was made of cakes can, if desired, be told. Let the entire class model the same kind of cake form first as a given lesson, and then, if time permits, end with such shapes as they choose to make. The teacher may supply coloured pieces of paper on which to place the best cakes. The object of the lesson is to make the story introduction the inspiration for modelling the basic forms. Cardboard patterns can be used for cutting various planes from clay—the oval, the circle, the square, rectangle—so that the children can make biscuits of different shapes. Figs. 9–13 show cardboard shapes. Figs. 14, 15, show how to make a round shape; Fig. 16, the square pattern on clay to be cut around. Figs. 17, 18, show how to make patterns on the cakes.

(2) CLAY MODELLING FROM SOLIDS.—The easiest of all solids to model is the sphere or ball. It furnishes the most simple exercise for the hands and arms, rather than the fingers, and involves little need for direction, for a child will instinctively roll the clay round and round in the palms of his hands. Attention should be directed towards making the ball as round and perfect as possible. We may have a lesson of modelling marbles, followed by one of making beads. Try to repeat past problems in different forms—the round disc that was a biscuit, with turned edges becomes a dish; in a smaller form, perforated with holes, it becomes a button. After the sphere has been modelled, the spheroid or egg shape is attempted. If it is Easter-time, Easter eggs may be modelled. With a little practice a lemon may be attempted, and to model a realistic pig (Fig. 21) is every child's desire. These are all based on the spheroid in form (see Figs. 19, 20, 21).



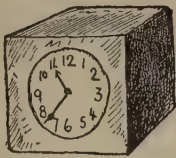


Fig. 31.



Fig. 36.

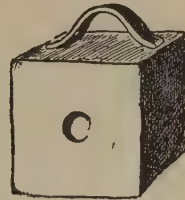


Fig. 32.

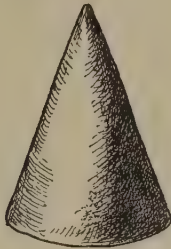


Fig. 33.

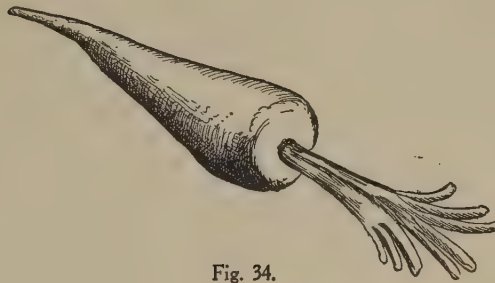


Fig. 34.

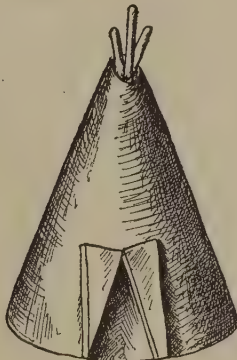


Fig. 35.

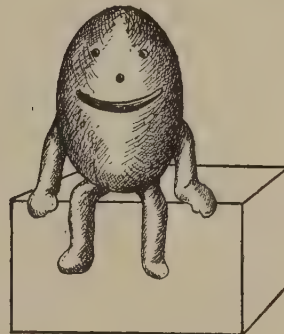


Fig. 37.



Fig. 38.



Fig. 39.

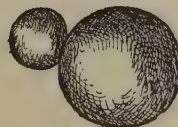


Fig. 40.



Fig. 41.

Figs. 31 and 32. Further models from cubes. Clock and camera. Fig. 33. Cone. Figs. 34 and 35. Models from cones. Carrot and Indian wigwam. Figs. 36-41. Models illustrative of stories. Figs. 36 and 37. Humpty Dumpty. Fig. 38. The Gingerbread Man. Fig. 39. Three Blind Mice. Figs. 40 and 41. Chicken Lichen.



## THE TEACHER'S TREASURY

Spheres cut in half carefully (Fig. 22) make fine Eskimo huts (Fig. 23) and mushrooms (Fig. 24). Both the sphere and the hemisphere when hollowed by pressing the thumbs and fingers into them are converted into bowls, cups (Fig. 25), and baskets (Fig. 26).

Balls of clay are cut in half by means of string, thread, or raffia.

Lessons on the cube are more difficult and should not be taken too soon, as it has definite dimensions and proportions, and here tools come into play for cutting and patting the clay.

In the lesson the cube may be cut from a lump of clay patted flat on the top, or pressed into shape with the fingers from a ball of clay. The cut cube will have more sharply cut edges than the pressed cube, although this is no point in its favour in modelling at this stage, and we should not discourage the child from pressing the cube with his fingers if he wishes. Figs. 27, 28, 29, show the making of a cube; Fig. 30, square beads, cubes of sugar; Fig. 31, clock; Fig. 32, camera. Many other suggestions from the children will furnish problems to model in cube form.

The cone also needs much practice before little hands can accomplish it. In modelling a cone (Fig. 33), care should be taken to get the apex of the cone directly above the centre of the base. Let the children pat the base flat and level by pressing it on to the table or modelling board, and gradually force the sides smoothly to a point at the top. Carrots (Fig. 34), tops, and Indian wigwams (Fig. 35) serve as examples based on the cone. Small sticks and flaps of clay are added to the cone (Fig. 35) to represent the wigwam. When once the form has been taught to the child, it will suggest ideas which the teacher can help him to carry out.

(3) LESSONS ON CLAY MODELLING CORRELATED WITH STORY TELLING.—Clay modelling with little children suggests correlation with story telling perhaps better than drawing. We will suppose that the little ones are going to model the Three Blind Mice or the Gingerbread Man or Humpty Dumpty. It is well to study the basic forms that make up the little figures of the new lesson. The shape of the body—is it round or egg-shaped? The size of the head, the length and size of the legs, etc. Pictures about the story can be put up for observation and discussion before the actual work begins. The forms may be pressed into shape from one solid lump of clay or put together from spheres and other suggested forms, smoothing over and filling in the connection whenever possible. Damping the clay causes one piece to adhere to another easily.

Fig. 37 shows Humpty Dumpty. His arms and legs help to keep him in position on a cardboard box. His eyes, nose, and mouth are made with the pointed tool (Fig. 1).

The Gingerbread Man (Fig. 38) is every child's favourite. His shape is so well fixed in their minds that directions for modelling are hardly necessary.

Children who have learnt to model the little pig shown in Fig. 21



Fig. 42.



Fig. 43.



Fig. 44.



Fig. 47

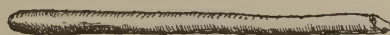


Fig. 45.



Fig. 48.



Fig. 46.



Fig. 50.



Fig. 49.



Fig. 51.

Figs. 42 and 43. The modelling of a duck. Figs. 44-51. Simple pottery. Fig. 44. Bowl made by method of coiled pottery. Figs. 45-47. Progressive steps in coiled pottery. Fig. 48. Vase for tall grasses. Fig. 49. Method of cutting clay from paper pattern for sides of vase. Fig. 50. Vase with scalloped edge. Fig. 51. Paper pattern for scalloped edge.

## THE TEACHER'S TREASURY

will love to make him again and again to illustrate the numerous familiar stories and rhymes about pigs.

Fig. 39 shows the Three Blind Mice. Figs. 40, 41, show how to model a little chicken from two spheres to illustrate the story of Chicken Lichen, and Figs. 42, 43, how to make ducks to sail on a mirror lake on the sand-table to illustrate stories of farmyard life.

(4) MODELLING HOLLOW OBJECTS.—Simple pottery. These lessons can be taken in connection with primitive history. The children may have already learnt one way of producing a hollow object by forcing a depression into a lump of clay by pressing the thumb into it, and developing the form of the sides by squeezing and patting the clay into place. They will like to make these simple vessels again, this time pretending they are cave-men and are making them for their home. They can now learn the method of coiled pottery. The bowl shown in Fig. 44 is built up in this way. First let them roll a piece of clay into a long string (Fig. 45), then coil it round as in Fig. 46, pressing the coils well together and moistening them, if need be, to make them adhere. Roll out more clay to build up the sides (Fig. 47). Moisten the finger-tips and smooth the coils as in Fig. 44 or a piece of cardboard may be used to smooth the surface. This is a very old way of making pots. Little children will enjoy rolling out clay and fashioning it into well-shaped bowls and basins.

Flat dishes slightly hollowed are best made by turning up the sides of a piece of clay that has been smoothed out and patted quite thin and evenly.

Besides making pottery to illustrate their history lesson, little ones will delight in making vases and flower-pots for the form-room. Fig. 48 shows a cylindrical vase for tall grasses. To ensure straight and smooth vertical sides for it, cut a paper pattern for these as shown in Fig. 49. After cutting the clay, the ends are pressed together neatly (Fig. 48) to form the straight sides of the cylindrical vase. A round disc of clay, a little larger in diameter than the cylinder, is added for the base or bottom. Smooth over the joining neatly and securely. Notice the scalloped edge of the vase (Fig. 50). This was first planned on the paper pattern for cutting the clay sides of the vase (Fig. 51). It will add to the children's interest in their work if their pottery can be fired. Unfortunately the grey modelling clay generally supplied to schools, being free from sand, cannot be fired. When, therefore, this is used, the child's work must always be of an impermanent character. If prepared pottery clay can be obtained, or better still, if we can mix sand or grit with ordinary clay in the right proportion, the children can have the joy of making tiles and pottery that can be used. The rough red clay used for brick making may be obtained at a cheap rate, and such objects as flower-pots in varied size and shape can be made, baked, and put to a practical use.

Making designs and patterns on their pots with a sharp-pointed tool and colouring them (ordinary water-colours will do) will form an



## MODELLING IN CLAY

important part of the lesson. Where the pots can be used, they should be coated with pale copal varnish, as this will prevent the colour coming off.

(5) NOTES FOR A LESSON ON BRICK MAKING.—(a) If possible, take the children to a brickfield to see the bricks being baked. They will see that brick making is very like pottery.

(b) Let the children take the clay and see what they can do with it, without using tools.

(c) The necessity for some kind of tool is soon felt, and first one, then two pieces of wood are discovered to be useful in patting the clay into shape. The results will be satisfactory, but the bricks will be different sizes. The suggestion that the clay should be weighed will partly get over the difficulty of size, for every child will then have exactly the same amount of clay for a brick.

(d) Children who have made sand-castles with their buckets may suggest using a mould. Tin boxes of any kind will make good moulds. The children will enjoy pressing the clay into the mould and patting it down, but they soon discover it will not turn out, but sticks to the sides. If the children are very familiar with the properties of sand and clay, they may suggest a remedy; if not, they may be told that the mould must be coated with sand to prevent the clay from sticking. The work is now simple. The children line the mould with sand, put the clay in, press it down, cut off the surplus clay with the wire cutter (Fig. 3), or the toothed lath (Fig. 4), add a few small pieces of clay to fill up any holes, and make all smooth and flat, then dip the lath in water and run it over the top of the brick, using the smooth side; sand the top of the brick and turn it out.

Children of seven will enjoy this lesson, and the fact that the same simple instruments are used in the brick making of to-day as were used by the Egyptians of old makes the study a very valuable one.

(6) LESSONS ON MODELLING AN IVY LEAF.—More exact modelling for children of seven and upwards. This lesson involves direct teaching. Each child has his own leaf.

(a) First the children are shown how to make a plaque to model their leaf on. There are two ways of making a plaque or slab. The first method is to make a series of rolls about  $\frac{3}{4}$ -inch diameter and as long as the slab is intended to be, and as many rolls as will make the width of the slab. Lay them side by side (Fig. 52), pack well together, and level them. Packing is a very important and necessary operation that must be well done. As the children work, they should keep damping their fingers with the sponge, and it may be necessary occasionally to damp the clay. When the surface of the clay is as level as the fingers can make it, take the toothed lath, and scrape the surface from side to side and from corner to corner, in order to level it. Wet the thumb and smooth the surface of the slab. With the smooth edge of the lath cut the slab to the size required, and leave it to dry a little.

## THE TEACHER'S TREASURY

The second method is to roll a piece of clay about the size of a walnut and press it on the board, then add another piece, and so on, until a large enough surface has been covered with clay of an equal depth. It is then finished in exactly the same way as by the first method. The teacher can work with the children to show them how to do this. Now let the children put their leaves on the plaque and trace round the outline with a modelling tool. This method is permissible at this age, but later the children should draw the outline, and not trace it. Let the children watch as the teacher blocks in part of her leaf on her slab, and then build up their own models. Each child must notice the different heights of his leaf and keep the edges straight. Figs. 53 and 54 show faulty and correct modelling of edges of leaf. The veins must be put in very carefully. Fig. 55 shows finished model.

(7) MAKING SMALL SLABS AND DECORATING THEM.—This will be an easy lesson for the children when they have once learned to make slabs, and will give opportunities for simple pattern making. Let the children use the things nearest at hand to make patterns with. Figs. 56, 57, show simple patterns with straight lines. The advantage of making patterns on clay is that they can easily be smoothed out again if a mistake is made.

Sometimes the children may wish to make their designs on paper before tracing them on the clay, and should be allowed to do so. Another way of making patterns is to let the children gather specimens of large well-shaped leaves and press them on the clay to leave an imprint. Then with the tool let the children press down the area around the imprint just enough to set the design in relief. The study of the shape of different leaves can be taken in connection with pattern making. The imprint of the round end of a pencil will make a pretty border to a slab, and many ideas like this will be tried.

(8) MODELLING IN BAS-RELIEF OR LOW RELIEF.—This kind of modelling is useful for decorative tiles. Children of seven or eight and upwards will enjoy lessons in this.

Let them begin by making the slab or plaque. Then take the pointed modelling tool and draw the shape of the object desired on it. In this case a ship is chosen (Fig. 58). After drawing in the outline, build up the shape in mass by means of small pieces of clay added as required, but the relief must not be too great. The sails ought to stand out in a curve to represent that they are being blown by the wind. The masts and ropes ought to be rounded off and the hull itself slightly raised and made to look as real as possible. Marks can be made on the slab to represent waves, the horizon line, and the sun and clouds.

Fig. 59 shows a simple design in low relief. Notice the plain but effective border. Fig. 60 shows another design. Fig. 61 shows a slab shaped and modelled in low relief, the figures being laid on in coils. Children enjoy making patterns in this way, first drawing the design on in depressed lines, and then raising the lines and dots by

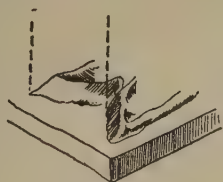


Fig. 53.



Fig. 52.

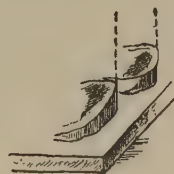


Fig. 54.



Fig. 55.

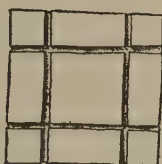


Fig. 56.



Fig. 57

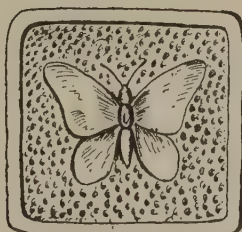


Fig. 60.

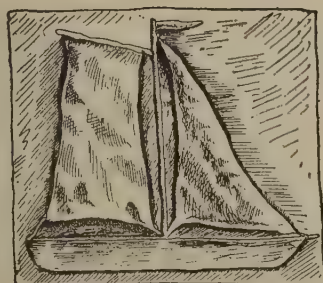


Fig. 58



Fig. 61

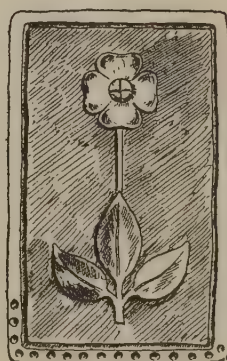


Fig. 59

Figs. 52-59. Modelling an ivy leaf and other decorated slabs. Fig. 52. Preparing the slab. Figs. 53 and 54. Faulty and correct modelling of edges of leaf. Fig 55. Finished model. Figs. 56 and 57. Simple patterns with straight lines. Figs. 58-61. Further designs in low relief.



## THE TEACHER'S TREASURY

laying thin rolls and balls of clay along the previous indentations or on the flat surface.

(9) ARCHITECTURAL MODELLING.—The characteristic features of a monument or a portion of a building may easily be shown by means of a plastic material. But in order to make an accurate model of a bit of architecture, careful observation is necessary. Some architectural modelling, even if difficult, will help to make the study of history a more vital and living thing.

Models may be made of such British remains as stone circles and monuments. The characteristics of Roman, Saxon, Norman, and Gothic architecture may be shown and associated. The children should be encouraged to make sketches of any old windows or archways in the neighbourhood to reproduce in the clay-modelling lesson. They will be surprised what a number of visits they will have to make to the window to get the details correct. Old sundials may be copied, but for these the children must make a support of wood if they are tall.

By making small bricks, as in their former lessons, they can see better how the Romans made their semi-circular arch and the need for the key-stone. They can also see how the pointed arch developed from the Roman arch.

Pictures in history books will help in this type of lesson.

### V. DIFFICULTIES THAT SOMETIMES ARISE IN CONNECTION WITH CLAY MODELLING

(1) Why is the making of a slab or plaque necessary in clay-modelling lessons, and when should it be introduced? The slab is not necessary in the earlier exercises, because the little ones hold the clay in their hand all the time; but as soon as they feel the necessity for putting it down to finish off details, the need for a slab is felt, and, indeed, it is quite indispensable for some of the more advanced work, such as the tail of the turnip or the stem of leaves, both of which would be very difficult to make in soft clay if we had not some support for them. The making of a slab should be taken as a definite lesson with children of seven or over, as more exact modelling begins at that age.

(2) Veins on leaves are often scratched on, the children using the tool like a drawing instrument. This is the wrong method, and as soon as children are capable of more exact work and observation, they should be taught the right way. Generally the veins on a leaf are raised either on one side or the other. The children can examine their leaves to see if this is true. If the vein is raised, then raise it on the clay by depressing the surface at both sides; if it is at the bottom of a groove with gently sloping sides, again draw and mould each vein truthfully by depressing the clay to make the sloping sides. This is delicate work, needing care and patience, but is worth undertaking in the Junior School when exact copies of leaves are being made.

# PAPER WORK

## I. GENERAL PRINCIPLES AND AIMS

PAPER is a most valuable material for little children to use. It suggests at once so many occupations—paper tearing, paper cutting, paper folding, and modelling. It is well adapted for a home or school occupation for busy little fingers, and provides an excellent means of helping the children to get a correct knowledge of form. Paper cutting is an occupation that can be introduced into every scheme of handwork for young children. It leads naturally from the paper tearing of the babies, through the shaping of clothing for paper dolls and real dolls, to the cutting-out of garments for children and adults. It is the complement of outline drawing and clay modelling, since it represents the silhouette or representation of the object in surface or mass. Paper modelling forms a natural link between paper folding, cutting, and other simple exercises of the kindergarten and the cardboard modelling and woodwork of later days.

Abundant scope for invention and for the exercise of initiative can be given the little ones, and by correlated exercises increased interest is obtained in the literature, history, and geography lesson through paper work.

## II. MATERIALS AND TOOLS

Most of the materials for paper work can be obtained in the simplest home, and need cost nothing. Any kind of stiff paper is suitable. Cartridge or brown paper is excellent for paper modelling. Where coloured paper can be bought, it adds variety, though little ones enjoy painting or chalking their white paper the right colours. There can be a gradual progression from ordinary brown paper through stiff cartridge paper to thin cardboard.

For paper cutting, where shapes are cut out and mounted, thin coloured paper is useful, or black silhouette paper. A book of wall-paper, that many builders will give or sell cheaply, is very useful for paper cutting.

*Scissors* with blunt points are necessary for little ones, but as soon as possible, scissors with sharp points should be substituted, as paper cutting is then so much easier.

A *ruler* and *pencil* are necessary, as soon as children are able to measure, for model making.

*Adhesives*.—Models can be stuck with home-made paste (flour and water) or with Gloy or Higgins's Vegetable Glue, etc. It is wise for the teacher to keep a tube of seccotine for herself to use when any tiresome parts will not hold together. For very simple exercises, gummed papers may be used, and these should be moistened with damp sponges.

## THE TEACHER'S TREASURY

Many models can be put together without any kind of paste by interlocking the paper; toys made in this way are described farther on. Paper-fasteners may also be used for joining up the models; while another way of fastening some is by punching holes and tying with wool, raffia, narrow tape, or ribbon.

Gummed paper, coloured paper, and paper of all kinds for the work suggested here can be obtained from such firms as the Educational Supply Association, Ltd., Esavian House, High Holborn, W.C.1, and Philip & Tacy, 143 High Holborn, W.C.1.

### III. SCHEMES OF WORK

Both for paper cutting and paper modelling a graded course is necessary. Children who work through a course that is well within their powers, gain confidence in themselves and do their best work.

In drawing up schemes of work, three distinct types of work should be considered: (1) Handwork relating to school interests, the making of envelopes or boxes to keep models in, the making of models to illustrate various lessons, such as history and geography. (2) Handwork relating to the child's play—the making of toys; the doll's house and its modifications often take care of the play side. (3) Handwork relating to the home. For the home there should be an occasional exercise carried out by the pupils. Children love taking home to their mothers something made by them that is useful, so every term something should be made appropriate to the home. For some simple suggestions for presents, see "Handwork for Special Occasions."

In drawing up schemes for the little child up to seven or eight years, the type of handwork described in (2) will predominate, but as the child grows older, (1) and (3) will become more and more important. In drawing up schemes of paper work it must also be remembered that paper will not be the only material used in the handwork lesson, time must be left for the use of raffia, clay, and other materials, so the schemes given below are purposely not made too full, but they show the essential exercises that should be done in paper work in a year.

SCHEMES FOR BABIES AND LITTLE ONES, FIVE TO SIX.—Paper tearing, making streamers for a May-pole, tearing pieces to make little cushions for the doll's house, fringing papers of different sizes and shapes to make towels or mats, etc., for the doll's house, crumbling paper into different shapes, rolling paper to make trumpets or telescopes, twisting paper to make snakes, candles, dog's collar, etc., etc. (Some suggestions for work of this kind will be found in the section on "The Use of Waste Material—Newspapers and Old Paper Bags.") Paper tearing for shaping objects in the mass, first exercises in the use of scissors, snipping or cutting with part of the blades, making fringes and fringed articles for use in the doll's house, cutting strips for making paper chains, etc., simple objects made from paper folding and cutting (Figs. 26 to 45).

SCHEME FOR CHILDREN SIX TO SEVEN. (A year's course).—The course



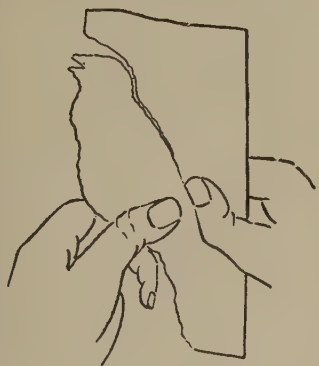


Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.



Fig. 6.



Fig. 7.

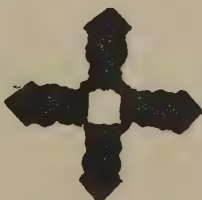


Fig. 8.



Fig. 9.

Fig. 1. How to tear paper. Figs. 2-4. Simple examples. Figs. 5-7. Torn paper gives realistic effects of fur and feathers. Figs. 8 and 9. Some examples of flower forms.

## THE TEACHER'S TREASURY

given below is properly graded, and will serve as a guide in drawing up syllabuses for younger or older children. Most of the work suggested will be found to be simple, progressive, and practical, and in the coming pages many of the lessons will be worked out in greater or less detail, according to their difficulty.

*September.*—Paper tearing and paper cutting in mass (Figs. 1-13). Cutting to line. Making envelopes and decorating them to hold the cuttings (Fig. 78). Cuttings to be made both from memory and from objects. Simple paper modelling. Making box and cover. Making alphabet booklet (Fig. 76).

*October.*—Continue cutting from memory and imagination, relating the work to the English and story study, etc. Use of the ruler as a straight edge (Fig. 81). Making simple booklets to paste cuttings in or pictures cut out for practice in cutting to line. Making simple games. Making simple models and cuttings relating to Hallowe'en. (See section on "Handwork for Special Occasions.")

*November.*—Paper cutting and modelling in connection with history or geography. Making houses, churches, trees, etc., to make scenes to illustrate history or geography (Fig. 64). Simple games.

*December.*—Cutting and tearing continued. This will be a busy month, making decorations and presents. (See section on "Handwork for Special Occasions" for suggestions.)

*January.*—Learning to measure—the foot rule and the inch. Let children make their own rulers. Furnishing the doll's house to give the child practical use of the foot rule. Many of the exercises will be a combination of the old paper folding and measuring (Fig. 55).

*February.*—Paper cutting relating to interests of the month. Doll's house furniture continued, using the ruler wherever possible. Drawing a square. Weaving paper mats for doll's house (this involves cutting strips to measurement). Revise the making of envelopes; add a new envelope (Fig. 82). Let the children make valentines to go inside (see "Handwork for Special Occasions").

*March.*—Cutting garden implements—rake, shovel, fences—birds, early flowers. Making windmills. Group the model making round such a project as a farm. This will involve the making of railings, sheds, wagons, etc. (Fig. 68). Making number booklets and simple number games, such as dominoes.

*April.*—The freehand cutting and tearing will centre round the Easter interests, and so will the model making (see section on "Handwork for Special Occasions"). Simple games introducing geometric forms.

*May.*—Paper cutting continued. The model making may centre round a history or geography story, or something of special interest to the child—a circus, a flower show (Fig. 60), the Zoo. Making booklets for spelling, or for pressed leaves (Fig. 76). Baskets for flowers or berries (see section on "Handwork for Special Occasions").

*June and July.*—Continue as above. Before the year is over, see that the child revises some of the important things learnt: the making



Fig. 10.

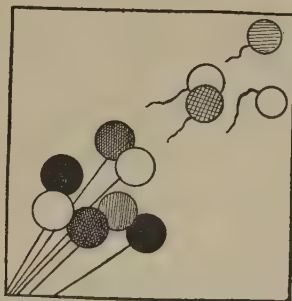


Fig. 12.



Fig. 11.

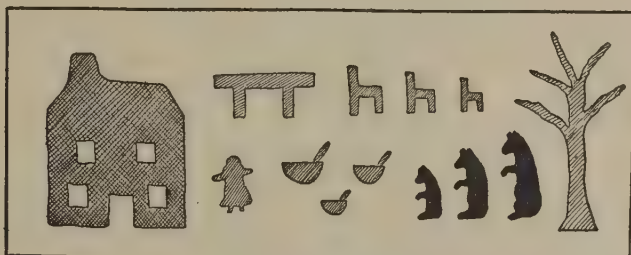


Fig. 13.

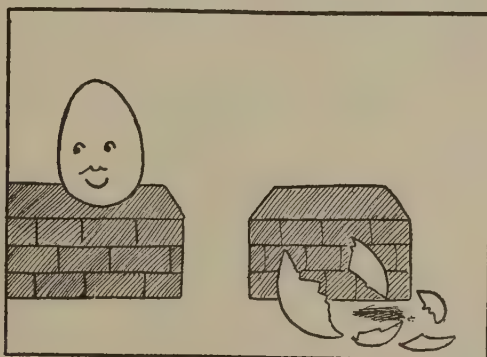


Fig. 14

Figs. 10 and 11. Method of paper folding for flower forms similar to those shown in Figs. 8 and 9 on p. 21. Figs. 12-14. Scenes and illustrations prepared by means of paper cutting.



## THE TEACHER'S TREASURY

of envelopes and boxes—the use of the ruler, inches and half-inches—the recognition of simple geometric shapes and the ability to draw some—the square, oblong, triangle, circle, etc. The recognition of certain forms such as the cube, prism, square, and pyramid. The child by the end of the year should also be able to make little booklets simply and accurately for different purposes.

### LESSONS IN PAPER WORK

#### I. LESSONS ON SIMPLE PAPER TEARING AND CUTTING

The early exercises should consist of free cutting on single paper.

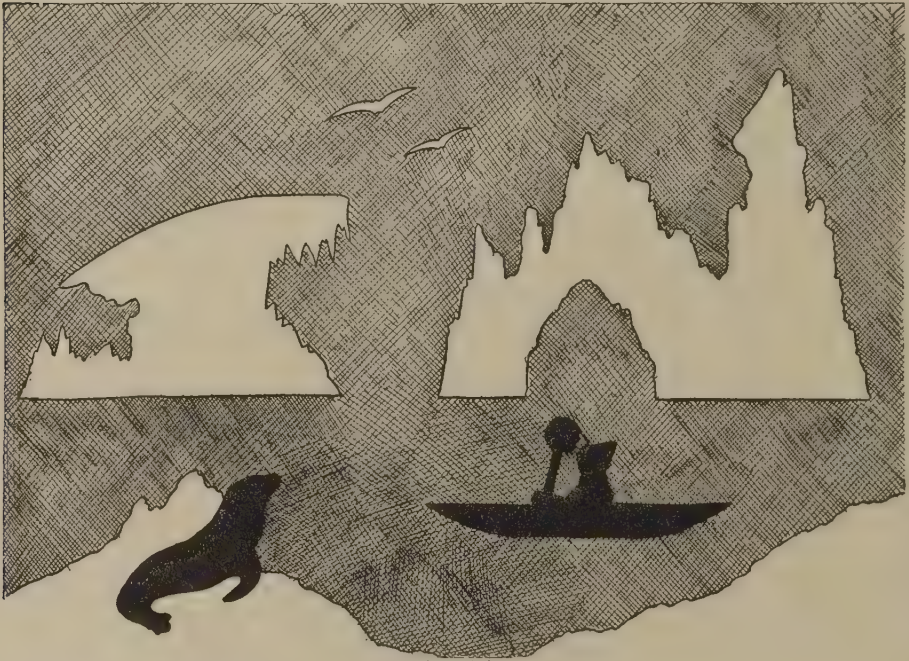


Fig. 15.

An Arctic scene worked out by means of black and white paper cuttings mounted on a background of grey.

Later, drawings may be made to be cut out, but these will be dealt with when considering more advanced work. The cutting out from paper doubled in various ways gives many effective designs, as we shall see, and leads on naturally to stencilling.

After some practice in the use of the scissors has been given, and the children have learnt how to move the paper to meet them as they cut, a beginning should be made by cutting out in single paper very simple objects, such as a ball, an orange, or a pear.

Many of the objects will be such as specially appeal to a little child—the sun, moon, stars, a snow-man, Father Christmas, etc. For

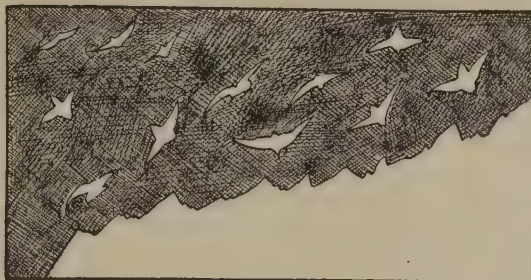


Fig. 16.



Fig. 17.

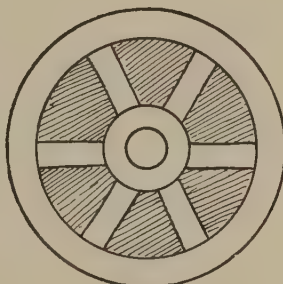


Fig. 19.

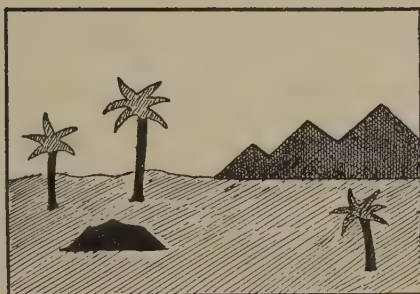


Fig. 18.



Fig. 20.

Fig. 16. Arctic scene similar to that on preceding page. Fig. 17. An African village. Fig. 18. A scene in Egypt. Figs. 19 and 20. Examples of simple history cut-outs. Fig. 19. Anglo-Saxon shield. Fig. 20. Danish shield.

## THE TEACHER'S TREASURY

the six-year-olds a talk on a fruit or a vegetable may profitably be followed by an attempt to cut out the form in paper. Let us suppose the talk has been on a potato. Each child will delight in cutting out a potato in paper from his individual specimen and colouring it with crayons. It will add to the children's interest if the teacher draws the potato plant on a sheet of brown paper, then the children who have cut out the best potatoes can come out and stick them on to the roots of this plant. Paper cutting will also be done in connection with story telling. For example, after telling the story of Mother Hubbard, the children may be interested in cutting out dogs. No picture or other guide should be used at first, since every child knows something about dogs. The first cuttings of little children are likely to be very poor, partly because the children have not sufficient control over the scissors and largely because their ideas are vague. In a general comparison of work they will help each other with such criticisms as "This dog has only one ear," "This dog's head is too big." They are then ready to try again, and can now look at a real dog or a good picture. It is not wise to let children trim off the imperfection of their first attempts, but rather let them cut again; it is then possible to compare the several attempts, and see if improvement has been made. Attention should be directed to the most glaring defect only, and an attempt made to correct it. Quite little children can be taught to work in this thoughtful way, looking for defects in their work (this power to see defects comes only slowly, because the child's imagination is so strong that he is inclined to see his production, not as it really is, but as he means it to be) and making definite attempts to correct them. Therefore much cutting from an unlimited supply of newspaper will often accomplish more than a few exercises with better paper, which must be trimmed again and again for the sake of economy. We must remember that if little children are allowed to trim off, they are apt, for the sheer joy of cutting, to trim off too much, and lose the idea with which they started.

PAPER TEARING MAY GO ON SIDE BY SIDE WITH PAPER CUTTING, and should begin before paper cutting, as scissors should not be used in large classes with children under five, and the five-year-olds should not use them until the middle of the year. Paper tearing serves many of the same purposes as paper cutting. Working directly with the finger-tips offers an excellent training for the hand, and tends to prevent a weak dependence on certain tools; it also develops power to express an idea by whatever means is at hand. Paper tearing should not be discontinued as soon as scissors have been introduced, but should still be practised occasionally. However, the nature of the process prevents the expression of small details, and so limits the work that can be done; on the other hand, it tends to emphasise bold outlines and big general proportions. Fig. 1 shows how the thumb-nails should be used for paper tearing. Figs. 2, 3, 4, give some examples. Torn edges are specially good for expressing fur (Figs. 5 and 6). Children





Fig. 21.



Fig. 22.



Fig. 23.

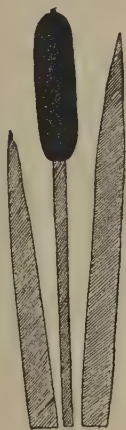


Fig. 24.

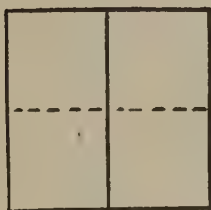


Fig. 26.



Fig. 25.



Fig. 27.

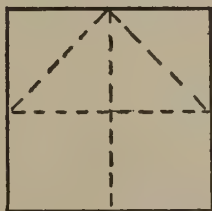


Fig. 28.



Fig. 29.

Fig. 21. Historical cut-out of a Norman ship. Figs. 22 and 23. Simple stencils cut from folded paper. Figs. 24 and 25. Bulrush and golden sunflower cut to line. Figs. 26-29. Making paper models by paper folding and cutting. Figs. 26 and 27. Book. Figs. 28 and 29. Dog kennel.

## THE TEACHER'S TREASURY

are always interested in animals, so the tearing of these especially appeals to them. Owls are fairly easy (Fig. 7), because they can be torn on a fold, so that the two sides are made at once and are exactly alike.

Figs. 8 and 9 give some examples of flower forms that can be torn by children of six. Figs. 10 and 11 show how the paper may be folded for making these flowers. They are very useful for decorating the many little booklets suggested. It is necessary to use thin paper for tearing through several folds (coloured tissue paper is excellent).

**SUGGESTIONS FOR PAPER TEARING AND CUTTING.**—(1) As skill is gained, interesting scenes can be worked out in paper cutting, such as a winter scene, with snow-man, snowballs, bare trees, red sun. A windy day with balloons and kites (Fig. 12), a flower-show, a baker's shop, a toy-shop, a fruit-shop, can all be worked out.

(2) *Stories.*—These can be continued. Single illustrations can be made by each child or a long story, such as *The Old Woman and the Sixpence*, may be illustrated by the class as a whole, each child cutting out one feature. Such posters may well be used for class-room decoration. Figs. 13 and 14 show examples of story illustrations.

(3) *Geography.*—When descriptive stories of life in other lands begin, the children can make delightful pictures of each typical region. Figs. 15 and 16 show Arctic scenes. These can be worked out in grey, white, and black or brown paper—the sky grey, the snow white, and the people and animals black or brown. Blue and white paper can also be used. Fig. 17 shows an African village; Fig. 18 a scene in Egypt, foreground and sky two tones of yellow, dark and light, pyramids brown, tent black, trees green and brown.

(4) *History.*—Any period of history may be illustrated by cutting and mounting silhouettes depicting social and military life. Weapons, boats (Fig. 21), shields, etc., may be cut out. Sometimes when the subject is too difficult for free cutting, silhouettes of cardboard may be given around which the children may trace, cut, and thus obtain some idea of the object. Figs. 19, 20, 21, give examples of simple history cut-outs.

(5) *Suggestions for practising long cutting.*—Children often find difficulty in cutting along long lines. If samples of wall-paper can be obtained, these will probably have patterns that will serve as guiding lines; if not, strips of newspaper may be cut down the lines of the column. Strips of wall-paper, and so on, thus cut, may be joined together and used as ribbon in the play-shop, or they may be cut into lengths of one foot, and the idea of measurement may be introduced.

(6) *Folding and cutting.*—Children soon find out that interesting results can be obtained by folding paper and cutting it. Gates, ladders, and railings are quickly made in this way. Pretty stencils can be cut by folding, as in Fig. 22, and used to make decorated wall-paper (from white paper) for the doll's house. Little stencils (Fig. 23) may be cut to adorn the backs of chairs, beds, and dressers for the doll's house. Each new combination of curves made by the scissors is an inspiration

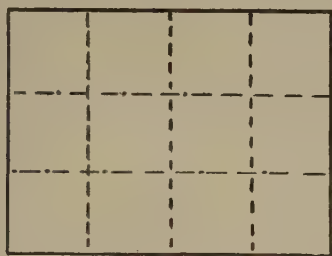


Fig. 30.

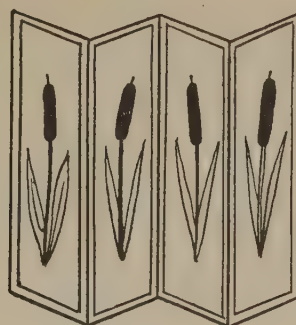


Fig. 31.

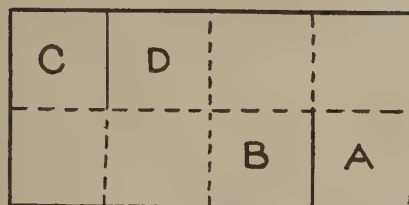


Fig. 32.

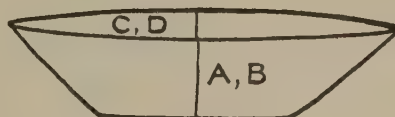


Fig. 33.

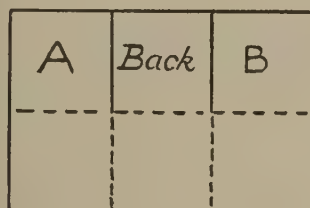


Fig. 34.

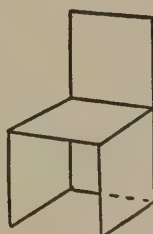


Fig. 35.

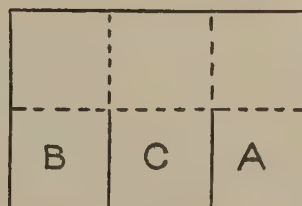


Fig. 36.

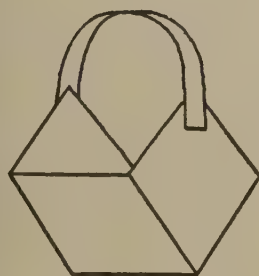


Fig. 37.

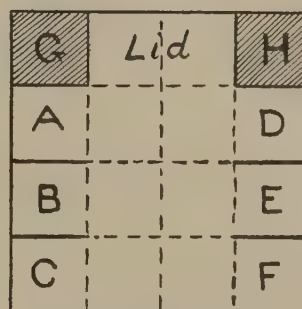


Fig. 38.

Figs. 30-38. Further examples of models built up from paper, first folded at the dotted lines, then cut as indicated by the dark lines and cut away where indicated by the shaded sections. Figs. 30 and 31. Screen. Figs. 32 and 33. Boat. Figs. 34 and 35. Chair. Figs. 36 and 37. Basket. Fig. 38. Ground-plan for making box.



## THE TEACHER'S TREASURY

to someone else, and every child is able to make at least one interesting stencil.

(7) Side by side with the free cutting, children should practise cutting to line, cutting out hectographed copies given them, or other pictures to paste in their booklets.

(8) The more exact study of plant form can be continued in paper cutting. This will teach children to observe and study proportions. Figs. 24 and 25 show two effective examples of paper cutting—the golden sunflower and the bulrush. The golden sunflower, mounted and pinned up, will make any room look sunny. Let the children try the tulip and other plant forms in the same way. As far as possible, let the children have a purpose for what they cut. If they are cutting fruit, it will increase the interest if the teacher draws a large basket on brown paper and pastes the best cuttings in it, or draws a shop-window (just a plain rectangle will do, with a line across it for counter) to be decorated, and so on.

(9) *The making of posters.*—This becomes an increasingly important form of paper work as the children grow older. Posters of a very decorative kind can be made to brighten their form-rooms and to advertise their plays or their school functions. Work like this will be done in connection with their art work.

(10) Other suggestions for the use of paper cutting will be found in the section on “Handwork for Special Occasions,” which deals specially with the decorative aspect of paper cutting. The value of letting the children cut shapes in coloured paper and arrange them cannot be overestimated. It cultivates the ability to seize and record the “map-form” of any object rapidly and correctly. It also forms an excellent introduction later to wood-block printing, and we want all our work with the little ones to lead towards something which is not to be done only for a time and then dropped as childish. It might, perhaps, be mentioned here that types of design which depend on the skilful arrangement of patches of colour might be more cultivated in our schools than they are. Fig. 80 shows a very simple but a very fine example of the arrangement of colour patches. Fig. 50 shows another.

## II. LESSONS ON SIMPLE PAPER MODELLING

Little ones of five and six who have not learnt to use a ruler will begin their modelling by paper folding. Much of the early work in paper folding should be entirely free, but in addition to the free work the children should be carefully taught how to fold neatly and exactly. The simplest piece of paper folding is that shown in Figs. 26, 27, making a book. Figs. 28, 29, show how the paper may be folded and cut to make a dog's kennel. (In all these diagrams the dotted lines mean “fold,” the dark lines “cut,” the shaded parts “cut away.”) From folding a square into four squares as above the children can go on to folding a square into sixteen small squares. Figs. 30, 31, show what a fine

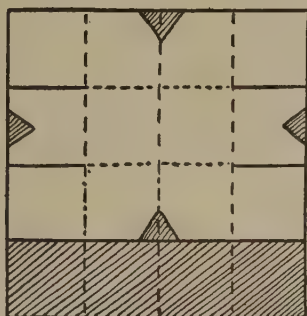


Fig. 39.

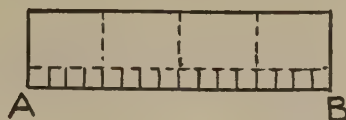


Fig. 40.

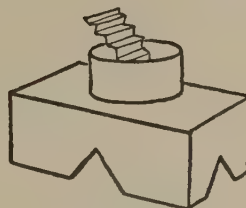


Fig. 41.



Fig. 42.



Fig. 43.

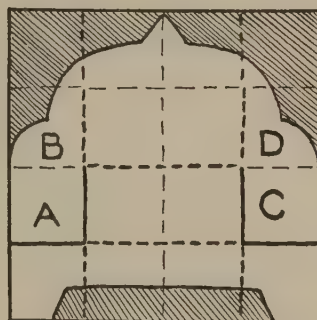


Fig. 44.

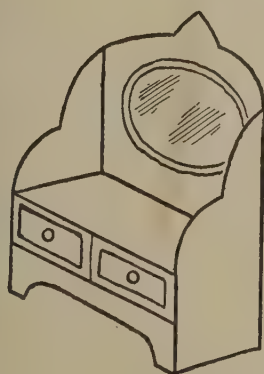


Fig. 45.

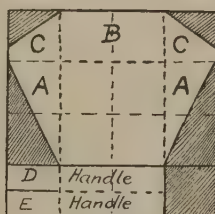


Fig. 46.



Fig. 47.

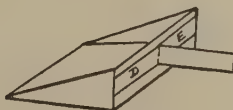


Fig. 48.



Fig. 49.

Figs. 39-42. The modelling of a bench, tub, and pail. Fig. 43. House modelled on the ground-plan shown in Fig. 38. Figs. 44-49 show the plans for making Fig. 45, a dressing-table, Fig. 47, a dust-pan, and Fig. 49, a brush.

## THE TEACHER'S TREASURY

screen can be made by cutting off one row of four squares (Fig. 30). The screen may be decorated with patterns cut from coloured paper.

Fig. 32 shows how to make a boat by cutting off eight squares and making two cuts as in Fig. 32, then fold C over D and paste or pin, and B over A and paste or pin. Fig. 33 shows the finished boat. Children will be eager to see if it floats in water. Fig. 34 shows how to make a strong chair for the doll's house ; paste A over B to form the seat. Fig. 35 shows the finished chair. From six more of the remaining squares a little basket can be made (Figs. 36 and 37) by pasting A over C and B over C ; add a handle, as in Fig. 37.

Fig. 38 shows the ground-plan for making a box. Paste A and C over B, then D and F over E. When the children have learnt this, they will think of many interesting things they can make from the ground-plan shown in Fig. 38. By standing the box on its side, it becomes a garden seat with the lid for the back ; a rabbit-hutch, a railway-carriage, a sentry-box, and many other things can be made in almost the same way as the box by nimble fingers and a little thought. Fig. 39 shows how, by the same plan and method of cutting and pasting, a wash-bench can be made (notice one row of squares is not wanted). From the row of squares cut off, a wash-tub may be made (Fig. 40) by bending up the long edge, AB, and then making cuts along it, as in Fig. 40. Now roll the paper round, paste the edges and also the flanges AB bent in to a square of paper, for the bottom ; afterwards the bottom can be cut round as in Fig. 41. Three squares will make a pail (Fig. 42) ; a strip of paper folded back and forth will serve as a wash-board (Fig. 41).

From the same ground-plan (Fig. 38), by leaving on the squares G and H, a little house or barn can easily be made. Paste A over B and D over E to form the roof ; C and G then overlap, and are pasted to form the short sides (Fig. 43). This way of making a house is very useful to know, as children can use it when setting up village scenes, street scenes, and with a few alterations it can become a house in many lands and of many ages.

Fig. 44 shows another interesting way of cutting the sixteen squares that will suggest many new models (notice the two cuts at right angles). By pasting A over B and C over D a fine dressing-table (Fig. 45) can be made, or a sideboard. From this ground-plan children will probably suggest making a kitchen stove, a shop, a sofa, and so on. Figs. 46, 47, show how to make a dust-pan and brush from a square folded into sixteen. These models are a little more difficult. Bend up pieces A<sub>1</sub> A to form the sides of the pan, bend up B to form the back, then paste C over A on both sides. Paste the parts marked *handle* together, bend out pieces D and E at right angles and paste them to the back of the pan (Fig. 47). Figs. 48 and 49 show clearly how to make the brush.

Paper folding and cutting should not be allowed to become mechanical ; having taught the children one ground-plan, let them experiment and encourage them to invent ground-plans themselves



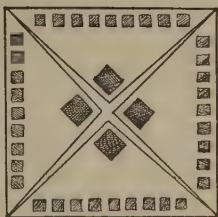


Fig. 50.

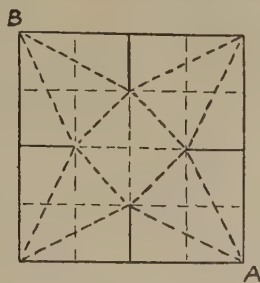


Fig. 51.

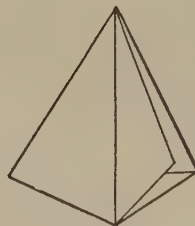


Fig. 52.



Fig. 53.

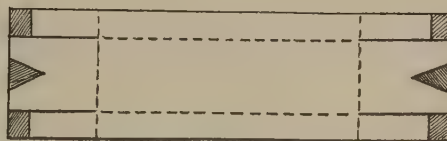


Fig. 54.

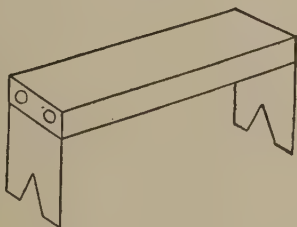


Fig. 55.



Fig. 56.



Fig. 57.

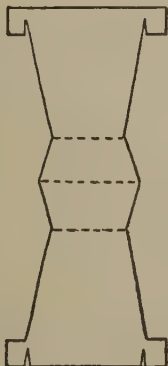


Fig. 58.

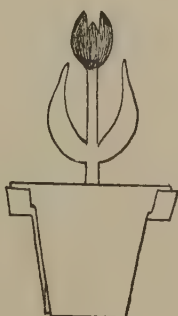


Fig. 59.

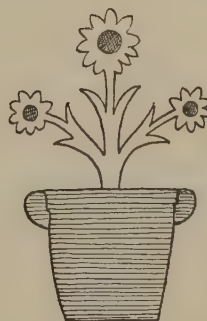


Fig. 60.

Fig. 50. Handkerchief-case. Figs. 51 and 52. Method of modelling church spire for church in Fig. 53. This church may be built up from the house (Fig. 43), the prism (Fig. 38), and the square pyramid (Fig. 52). Figs. 54 and 55. Bench. Figs. 56-60. Flower-pots and flowers.

(a difficult matter, of course, for a little child). The ground-plan, where possible, should be related to a real object, e.g. a screen, a shawl, a newspaper, a handkerchief-case (Fig. 50, where all the corners of the square are folded to the centre, at once suggests decoration), a book, a card-case, etc.

### III. LESSONS ON MORE DIFFICULT PAPER MODELLING

Making a church (Fig. 53). This is made from the house (Fig. 43) with which the child is already familiar, the square prism (this is the box, Fig. 38, with the lid pasted down and standing on one end), and the square pyramid, a new form. To make a square pyramid, fold the paper into sixteen squares. Cut along dark lines as shown in Fig. 51 and fold on dotted lines. When all the folding is completed, hold two opposite corners, A and B, in an upright position, letting the other two fit around the outside, as shown in Fig. 52. By grouping the house, the pyramid, and the square prism we get the church shown in Fig. 53. From the square prism and pyramid the children will be able to make clock towers, windmills, gateways to giants' castles, or turrets for castles in history.

### IV. INTRODUCTION OF THE USE OF THE RULER

A good introduction to the idea of unit measurement is to let the children have a strip of paper 8 inches long and fold it into eight equal parts. This can be used for measuring various things about the room—books, desks, and so on. In the number lesson shopping games may be played, the children buying various lengths of material (strips of wall-paper). The children can compare their strips with the ordinary 12-inch rule and may make themselves rules in thin cardboard, marking only inches first and later half-inches. If the teacher prefers it, proper rulers may be used, but one should endeavour to get them without the superfluous bit at each end, as this is very confusing to little children. They will use their rulers first in measuring out their little booklets (Fig. 76), making card-cases and blotter-covers. In making models they will combine the paper-folding methods learnt in the Infant School with the use of the ruler.

A bench (Fig. 55) is an interesting model to make in connection with the first use of the ruler. Children can still fold their paper to get right angles and lines parallel to the edges, but they must use their ruler to decide on the length and width of the bench. This model introduces the method of fastening by means of paper-fasteners. Number 0 is a very useful size. A hole should be made first and the fastener inserted. Fig. 54 shows how the bench is planned out first. The children can make these to furnish a schoolroom, and may cut out paper figures to sit on them, or in summer they can use them as benches for a greenhouse or a flower-show. Figs. 59, 60, show some delightful paper flower-pots to stand on their benches. Fold a strip of paper as in Fig. 56 (the children may use their paper rules to decide how high

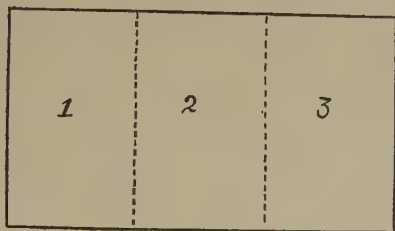


Fig. 61.

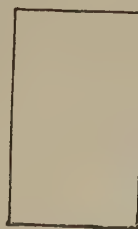


Fig. 62.



Fig. 63.



Fig. 64.

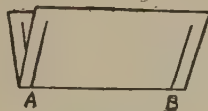


Fig. 65.

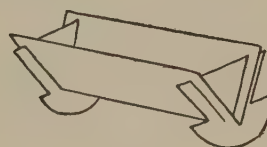


Fig. 67.



Fig. 66.

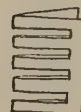


Fig. 69.

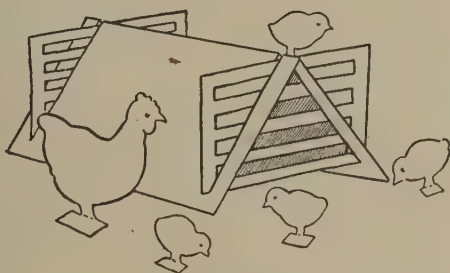


Fig. 68.

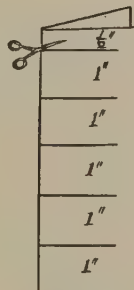


Fig. 70.

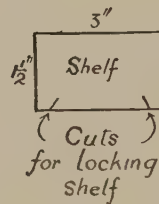


Fig. 71.



Fig. 72.

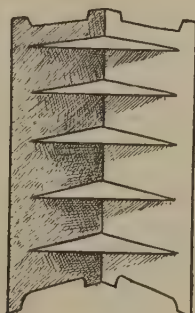


Fig. 73.

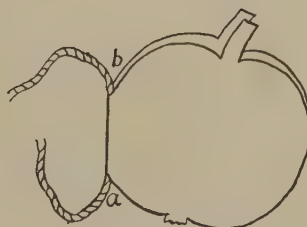


Fig. 74.

Figs. 61-64. The modelling of a tree. Figs. 65-67. A cradle. Figs. 68 and 69. Hen-coop. Figs. 70-73. Progressive steps in making a corner bookcase for the doll's house. Fig. 74. The apple book.



## THE TEACHER'S TREASURY

and broad to make their pots). Draw the shape of a flower-pot on the folded paper (Fig. 57) and cut out. Cut four slits as shown in Fig. 58. To fasten the pot together, slip the cuts at the sides together as in Fig. 59. All sorts of pretty flowers can be made out of coloured paper and slipped in the pot, as in Fig. 60. Children will enjoy making benches and arranging their flower-pots on them, or making green-houses for their pots.

**MAKING INTERESTING TREES FOR THE SAND-TABLE AND FOR MODEL VILLAGES, ETC.**—Use a piece of paper 9 inches by 12 inches or of equal proportion. Use the ruler to divide it into three equal parts (Fig. 61). Fold 1 over 2, and then both over on 3 (Fig. 62). Fold again, making it one-half as wide (Fig. 63). From the open side cut half a tree, as shown in Fig. 63 (the tree may be drawn first to get a good shape), and unfold. There are three trees. Crease the middle tree just the opposite to what it is now creased, and let the three trees come together so as to make one tree (Fig. 64). The three parts may now be pasted together to make a very substantial tree. It can be coloured with crayons or water-colours, or green construction paper may be used. By cutting trees carefully in this way, children will get to know their shapes and their names.

**MAKING MODELS THAT CAN BE PUT TOGETHER BY INTERLOCKING INSTEAD OF USING PASTE.**—Figs. 65 and 66 show how a pretty cradle can be made. Decide on the size, and fold the paper in half; cut the slits A and B (Fig. 65). The rockers must be cut from two squares of paper (Fig. 66). Fold the paper in half when cutting the rocker, so that both sides shall be exactly alike. Insert the rockers in slits A and B (Fig. 67).

The hen-coop (Fig. 68) is similar to the cradle. Notice in Fig. 69 how the paper is folded to cut the bars. Children will enjoy cutting out hens and chickens for their hen-coop. This is a useful model for a farmyard scene.

Furniture for the doll's house can also be made by interlocking. Fig. 73 shows a corner bookcase. Stiff brown paper will make a fine model. Fold the paper in half and rule lines 1 inch apart, or some suitable distance, as in Fig. 70. Cut from the fold almost to the edges (Fig. 70). Cut the shelves (Fig. 71). Make two short cuts on each shelf for locks (Fig. 71). Slip the shelves in place; the locks will hold them fast. The corners can be trimmed off as in Fig. 72. The children can cut out books from coloured paper to go on the shelves and put a pot or vase of flowers on the top shelf.

**MAKING PAPER BOOKLETS.**—This is a very important form of paper work, and can be used at any age. In making these booklets, handwork can be correlated with every subject: long thin books can be made for spelling lists, books for numbers, for geography pictures, for the child's paper cuttings, for drawings, and so on. At first the child will make the book of several sheets of paper folded in half and slipped within each other; the back and the pages will be the same size. Later they can make the back larger, and strengthen it with a paper hinge.

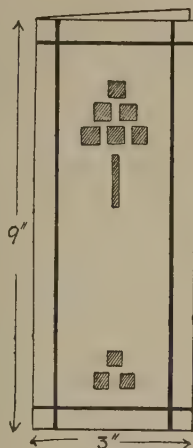


Fig. 76.

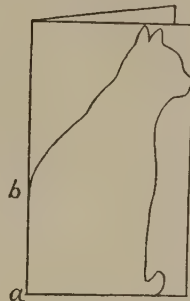


Fig. 75

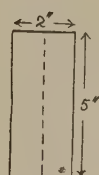


Fig. 79.



Fig. 77.

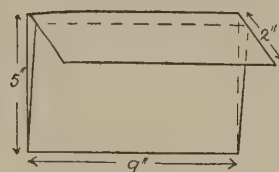


Fig. 78.

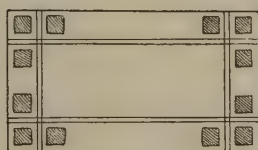


Fig. 80.

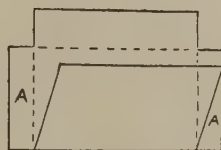


Fig. 81.

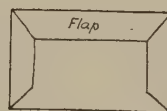


Fig. 82.

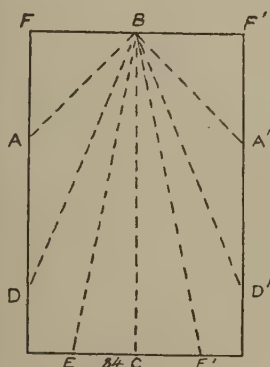


Fig. 84.

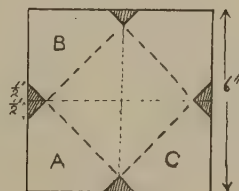


Fig. 83.

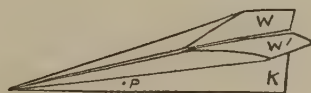


Fig. 86.



Fig. 85.

Fig. 75. The cat book. Fig. 76. A decorative book cover. Figs. 78-83. These diagrams show how envelopes of various kinds may be made. Figs. 84-86. The modelling of a simple form of aeroplane.

## THE TEACHER'S TREASURY

Little ones delight in making books of different shapes, say an apple book (Fig. 74). To make these they can be given cardboard shapes of different kinds to draw round. To cut the back and the pages they must fold the paper, put the pattern near the folded edges and draw round it, then cut double, but not the folded edge *ab*. They can add as many pages as they like, and colour them to represent apples of different colours, or write on each page something about the apple. The leaves and cover are tied together (as in Fig. 74). The outside apple must be very beautifully coloured. Children will enjoy making the cat booklet (Fig. 75), colouring the back, and making pages to go inside that will contain all sorts of interesting sentences about the cat. They like to tie the cat booklet up with specially beautiful silk or narrow ribbon.

Fig. 76 shows a book for older children for spelling. The cover is made of brown paper, and decorated with cut paper shapes of yellow. A pencil or crayon line is ruled round the border. Fig. 77 shows how the book is fastened together with three-hole sewing.

**MAKING PAPER ENVELOPES OF DIFFERENT KINDS.**—These are useful and always interesting to children if they are allowed to use them and decorate them. Fig. 78 shows how to make a simple brown-paper envelope to hold the children's handwork. Let them have an oblong strip of brown paper (say 12 inches by 9 inches) and fold it (as in Fig. 78). Let them fold down the flap first (they can decide how deep they want this to be), then fold the opposite edge of the paper up to this first crease. Since this folding is freehand, no two envelopes will be exactly the same. To close the open edges the children must be given (or they can cut them from ruled paper) strips of paper which they fold lengthways (as in Fig. 79); these paper hinges are pasted along the right and left edges of the envelope. The children will find paper hinges very useful in putting together many of their models later on. Fig. 80 shows how the back may be decorated by ruling crayon lines (say blue ones) and pasting on blue squares (they can make these by folding a square of blue paper into sixteen squares). In the next brown-paper envelope the children make they can allow flaps or flanges for joining the edges (as AA in Fig. 81). This introduces the child to the use of the flange, very necessary in joining many models. If they put the edge of the ruler along the long edge of the paper and draw a line along the opposite edge, this will give them a good width for their flange. If small triangles are cut away from the lower edges of the flanges (as shown in Fig. 82), it gives the envelope a neater appearance. The flap at the top can be treated in the same way.

**A square white envelope.**—This is possible when children can measure half-inches with their rulers. Fig. 83 shows how it is planned out. Fold A, B, C over, and gum the edges together. Children will delight in folding pieces of paper of a suitable size to go in the envelopes, writing letters on them, putting them in the envelopes and directing them. Many happy games of postman can be played in this way,

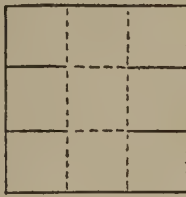


Fig. 87.



Fig. 88.



Fig. 89.



Fig. 90.



Fig. 92.



Fig. 93.

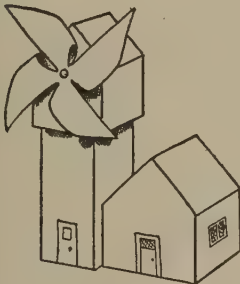


Fig. 91.



Fig. 94.



Fig. 95.

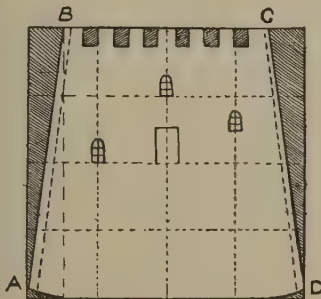


Fig. 96.

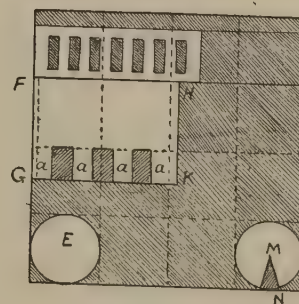


Fig. 97.

Figs. 87 and 88. Making a numbered cube. Figs. 89-97. Paper models in connection with the geography lesson. Fig. 89. Dutch house. Fig. 91. Dutch windmill. Fig. 94. Dutch house with a porch. Fig. 95. Lighthouse.



## THE TEACHER'S TREASURY

and writing and spelling will improve. Children should be encouraged to measure envelopes of different sizes, and notice how they are made, during these lessons.

THE MAKING OF SIMPLE GAMES. (1) *Aeroplanes*.—A great number of simple and interesting games can be made from paper. Kites and aeroplanes of different kinds are amusing playthings for children. Fig. 86 shows an aeroplane that flies well when thrown through the air. To make this, use a piece of paper 6 inches by 9 inches, or of equal proportions, and fold it lengthways along BC (as in Fig. 84). Fold edge BF<sup>1</sup> along BC, and edge BF along BC; leaving these folded, fold BA<sup>1</sup> along BC and BA along BC. Being careful to keep the paper folded, turn it over on the other side and fold BD<sup>1</sup> along BC and BD along BC. The paper should now look like Fig. 85. Lift up the wings WW<sup>1</sup> (Fig. 85), and straighten them; fold KK together to make the keel, so that the aeroplane appears as in Fig. 86. A paper-fastener may be put through P to hold the construction together. Children will like to decorate the aeroplane and give it a number. Many interesting games can be played with these toys. The children can try to throw them beyond a given line or into certain numbered circles and score points for their side. Games such as these will help them with their number work.

(2) *A number game*.—This game is based on the cube, and will help to make the child familiar with simple geometric forms. Let the children cut a piece of paper of 9 square inches from a sheet folded into sixteen squares; then cut this as in Fig. 87, fold along the dotted lines, and paste into box or cube form. To make a really strong cube the children can cut two pieces of paper like Fig. 87, make one box and put it inside another made from the second piece of paper. Figures are then cut from a large old calendar and pasted on each of the six sides (as in Fig. 88). To play the game, the class is divided into sides, two, three, or more children come out and throw up the cubes. The one who can give the sum of the numbers on the top of the cubes when they fall, scores a point for his side. At first only two cubes should be used, then the number can be increased. Other games similar to this can easily be invented, and children will quickly learn number combinations.

PAPER MODELS IN CONNECTION WITH THE GEOGRAPHY LESSON. *Dutch houses*.—Fig. 89 shows how easily an ordinary paper house may be converted into a Dutch house by adding a Dutch front (Fig. 90). Fig. 91 shows how to make a Dutch windmill from the house-form and the prism. Figs. 92 and 93 show how the wheel is made. Fig. 94 shows a Dutch house with a porch.

*A Light-house* (Fig. 95).—This is a model little ones enjoy making. Fig. 96 shows how they plan it out on their sixteen squares. Notice the narrow flanges along AB and CD to be pasted one over the other. Children who make this model must understand the use of flanges. Cuts are made along BC to represent railings; the portions between

## PAPER WORK

the cuts are folded back to support the platform E (Fig. 97), which is gummed to them. The lantern rests on this platform. Fig. 97 shows how the platform E at the top, the lantern-room, FGHK, and its roof, M, and the ladder are cut. The flanges *aa*, at base of lantern-room are gummed to the platform at the top of the lighthouse. The roof of the lantern-room, M (Fig. 97), is parted along MN to make a conical shape; it is then put on top of lantern-room (Fig. 95). It can be kept in place by two little paper hinges. The ladder is pasted under the door of the lighthouse (Fig. 95).

Children must be careful to draw and paint in all the details before they fasten their lighthouse together—doors, windows, railings, the stones that make it, openings for the light to shine out from the lantern, and so on. All these details the children will probably think of for themselves. A good picture will help them. The finished lighthouse may stand on a box (a round one, if possible) to represent the platform at the base.

*Sledges* and ways of travelling in different lands are interesting models to make. Figs. 98 and 99 show a good model of an Esquimaux sledge. Little ones can easily make one by paper folding, older ones will use measurements. The back needs support; notice the supports AA in Fig. 99. The dogs should be cut double and pasted along the back to enable them to stand (Fig. 100). The hole in the front of the sledge is for thread to harness the dogs. Other models that can be made by the children, besides houses and ways of travelling, are: temples, bridges of different lands, monuments (the pyramid, the obelisk), and so on. Illustrated geography books give suggestions.

**SUGGESTIONS FOR HISTORY MODELS.** (1) *Houses of different periods.*—Children can readily convert the house that is so easily made from sixteen squares into a Saxon hall; their history books will show them the details to add.

An Elizabethan house and shop is quickly made, by first making a low paper box, then adding on top the well-known house shape (Fig. 101). The details must be carefully added, black lines painted to represent timber, latticed windows carefully drawn. The advantage of making models in connection with the history lesson is that it encourages children to look carefully at the pictures in their history books. Children will enjoy making a line of shops to represent a street in the reign of Queen Elizabeth; they will enjoy especially making the sign-board to show what is sold in the shop—a fish for the fishmonger, a sheep (Fig. 102) for the wool merchant, a striped pole for the barber.

(2) *Scenes.*—Cutting out horses and knights for a tournament, making paper benches (Fig. 55) and tents to stand round. A banquetting scene in a Saxon hall is another fine scene.

(3) *Furniture of other days.*—Fig. 104 shows how to make the coronation chair, a very beautiful model for little ones to copy. It can easily be made from sixteen squares or from measurements (as

## THE TEACHER'S TREASURY

shown in Fig. 104). To fasten the chair together, paste A over B, and do the same the other side. The circular openings in A may be cut out. C shows the coronation stone. The markings (carvings) on the outside of the arm of the chair are shown for convenience on the inside. In making the chair the children can copy them on the outside. Four carved lions support the chair at the bottom. The children can, if they are clever enough, cut these out of paper and paste them on supports S in Fig. 104. They are only little lions. A picture will help the children to make this a life-like model.

(4) *Paper ships of different periods.*—These children enjoy making, and as so many different nations invaded our country, the making of different ships helps the children to remember these invasions. Fig. 103 shows a good way of making ships that stand; they are made like the flower-pot (Fig. 58). The ends of the boat A and B, C and D are pasted together.

The mast passes through a hole in the fold of the paper inside (as shown in Fig. 103). The details to be added depend on the kind of ship it is to be: a Viking ship will have a square paper sail (tissue paper makes a nice light sail, paper is somewhat heavy), round paper shields painted black and yellow can be pasted round the sides, dragon's heads cut from red paper should be pasted to bow and stern. If more details are required, holes can be made each side for oars and a flag pasted to the mast. (It is advisable to make the mast of a folded strip of paper for strength.) Children will enjoy making a fleet of these ships to represent on their sand-table a Danish invasion. Norman ships can be made in the same way to represent the Norman invasion, only in this case the shields must be oval, and so on.

(5) *Other paper models can represent ways of travelling at different periods.*—The sedan chair is easily made (it is Fig. 38), the box with a lid standing on one end and with carrying poles added each side and windows drawn in; the lid becomes the door. Children who have made square prisms (Fig. 38), houses (Fig. 43), cubes (Fig. 88), pyramids (Fig. 52), cones (Fig. 97), the roof of the lantern in the light-house, the cylinder, the tub and bucket (Fig. 42), will not be at a loss as to how to make models to illustrate their history lessons, and they will have at their command many ways of fastening their models together, by paper hinges, by flanges, by paper-fasteners and by stitching or lacing, which they will adopt to suit different styles of work. Throughout all these handwork lessons the aim is to produce the resourceful child.

Only a few of the great number of things that can be made from paper are given here, but they will amply serve their purpose if they suggest ideas to others and set little fingers to work. The great value of paper work in connection with history and geography has only just been touched on, but further models can easily be worked out on the lines indicated, and a few further suggestions, both for paper modelling and paper work in connection with history, will be found in the section on "Handwork for Special Occasions."



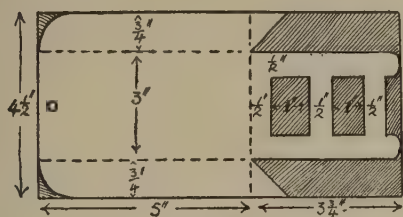


Fig. 98.

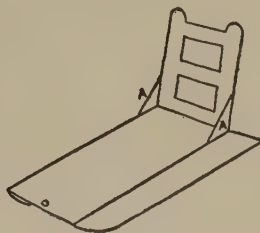


Fig. 99.



Fig. 100.



Fig. 102.

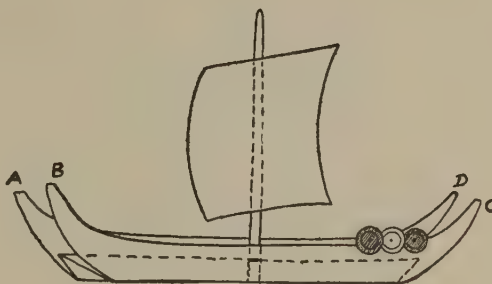


Fig. 103

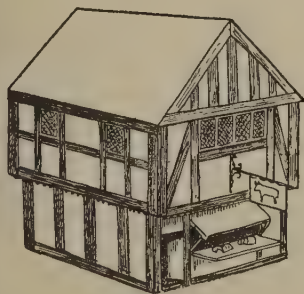


Fig. 101.

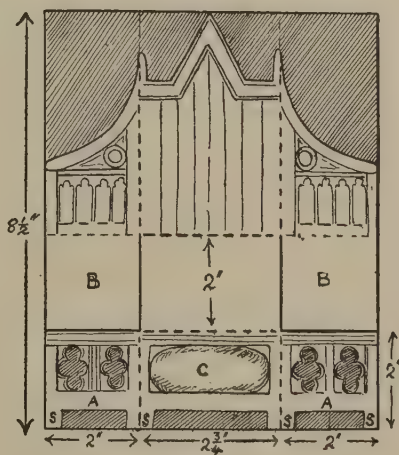


Fig. 104.

Figs. 98 and 99. Plan for making an Esquimaux sledge. Fig. 100. Dog cut from paper. Figs. 101 and 102. Elizabethan house and trade sign. Fig. 103. Ship. Fig. 104. Corona chair.



## THE TEACHER'S TREASURY

### MAKING CHARTS OF DIFFERENT KINDS FOR THE HISTORY LESSON

This is a very valuable form of paper work, involving simple measurements and helping to train "the time sense." Children from seven years old upward will be interested in this form of handwork. Here are a few suggestions for time charts of different kinds.

(1) Let the children cut strips of paper an inch wide and as many inches long as their age, say ten inches. Draw vertical lines across. One square will thus stand for one year of life. The children can then write in each square one event they remember in their lifetime.

(2) Other strips of paper can be used in the same manner for the lives of other people—fathers, mothers, or famous people in history. In this case a half-inch scale may be more convenient.

(3) Children will find it interesting to represent a day in the same way. They can cut a strip of paper 12 inches long and 1 inch broad and divide it into half-inches. The strip will thus represent twenty-four hours and each half-inch division one hour. The children can shade in different coloured chalks the number of hours they spend in sleep, the number they spend in play, and so on.

(4) As they begin to study history, they can cut strips of paper to represent one thousand years and divide it into spaces representing one hundred years each, writing the name of an important person or event in each space. Where a long time-line chart is desired, it can be rolled like the Roman books of long ago.

(5) The most interesting charts for little ones are those made on the principle of the nursery "panorama" or of the folding screen. Their construction is simple and makes an interesting handwork lesson. Ten pieces of stout paper or thin cardboard, 12 inches by 10, make a practicable panorama that can be spread out on the floor or folded up like a book. Fasten these oblong pieces of paper together by strips of adhesive tape (or hinges made of paper and gummed), so that they fold up like the picture postcards one gets at holiday resorts. Each oblong of paper should represent one century, of which the number is clearly shown in plain figures. For little children only one picture, as a rule, should be pasted on for each century, a picture that is typical and picturesque; but for children of nine or more each century may safely be illustrated with as many pictures as they can find.

(6) Plain postcards strung together, each postcard representing one hundred years or some other division of time, is a quick way of making a time chart.

# RAFFIA WORK

## I. ADVANTAGES AND GENERAL AIMS

**R**AFFIA work is very popular in schools, both for little ones and older girls. Because of its strength, softness, and pliability, raffia is an ideal material for construction work. It can be used by beginners with untrained fingers, or it can be adapted to the capacity of older girls. Its bright colours delight the children, and many things can be made from it for pleasure or use. The great advantage of this material over paper work is that objects made from it are durable, and can be played with or used for quite a long time. Weaving in different ways, plaiting, and many other interesting occupations that form both a good introduction to needlework and the study of certain important industries—the textile industry, for instance—can be taught with its aid. In drawing up schemes of raffia work, it is well to have the various occupations possible with it carefully graded, so that the little child is slowly and surely learning something new both about the raffia and the world around him. For older children raffia forms a pleasant recreative form of work, and gives opportunity for lessons in design and colour.

## II. MATERIALS AND TOOLS

Raffia fibre is obtained from the leaf-stalk of a Madagascar palm. In this country it is sold by weight. Natural-coloured raffia is about 1s. a pound. Coloured raffia is 2s. a pound. Coloured raffia which has been glycerine dyed is slightly dearer than the ordinary coloured raffia, but many prefer it, because of its more lustrous finish and its softness. It does not need damping. Ordinary coloured raffia may also be bought in 6*d.* bundles.

Bart or bass is a material like raffia ; it is coarser and cheaper, but is not fit for fine work. It is the name given to the fibrous inner layers of the bark of trees, such as the lime tree, which is largely grown in Russia. It is used for the garden, tying up plants, for making coarse kinds of ropes, and it is also used for making the well-known bast mats from Russia and Sweden.

*Cane.*—Centre cane forms the foundation for many of the articles made in raffia. It is obtained from a creeper-palm that grows in the forests of India and China. These palms, which have slender reed-like stems, grow to a great length, the hooked prickles on their leaf-stalks enabling them to climb up among the branches of trees. When cut, the canes are known as “rattans.” The glazed, shiny surface of the rattan is used for chair-caning, while the inner portion is cut up into long lengths and sold as “centre” or “pulp” cane. The cost of the cane varies according to its thickness; the diameter

## THE TEACHER'S TREASURY

is indicated by numbers ranging from 1 to 12. No. 6 is a useful size for basket work (coiled basketry) and is about 2s. 6d. a pound. When bought, the cane is coiled up; if trouble is experienced in straightening it, it should be soaked for a few minutes, untied, and hung on a nail. It will then drop out straight.

String (fairly coarse) is an excellent substitute for cane in basket work.

*Materials gathered locally.*—Much of the work done in raffia can be made from materials gathered by the children themselves. They can look in their walks for anything that grows in England that could be put to the same uses as raffia. Some may be used green, but others should be stored for use in seasons when they cannot be gathered. Rushes and willow twigs may be gathered in most country districts. Natural dry rushes can also be bought at 9d. per pound, but it is more enjoyable for the children to pick their own and dry them.

Wool can also be used as a substitute for raffia in many cases.

*Other materials.*—Raffia needles or bodkins, cardboard for making cardboard foundations, boxes for making looms, raffia canvas (or rug canvas).

*Where to obtain material.*—All materials can be bought from the usual school contractors or from such firms as Dryad Handicrafts, 42 St. Nicholas Street, Leicester.

*Care of material.*—When taking strands of raffia from the hank, it is advisable to have the latter suspended from a nail or hook. Each strand should then be drawn out singly, care being taken to tighten up the binding occasionally. If possible, it is better to leave the unused strands hanging, as constant twisting and untwisting of the hank renders the strands liable to fray or split. In every hank or bundle there are strands of different thickness. Some of these are too thin for many purposes; but there need be very little waste if varied exercises with raffia are practised.

### III. SCHEMES OF WORK

(1) *Infants 5-6 years.*—(a) Play with raffia, making birds' nests (Fig. 1), illustrating the little pig's straw-house (or any other story that suggests a use for raffia), winding raffia on reels to play at shops, making raffia dolls (Figs. 2, 3), brushes for the doll's house (Fig. 7). (b) Winding raffia on to shapes of different kinds (Figs. 11 and 12). (c) Covering cardboard shapes by working the buttonhole stitch in raffia around them (Fig. 25). (d) Making raffia balls (Figs. 8, 9). (e) Plaiting with raffia—the 3-ply plait only (Fig. 28). (f) Simple weaving—warp strands to be far apart. (g) Making rush baskets (Figs. 34, 35).

(2) *CHILDREN 6-7.*—(a) Harder winding exercises (Fig. 19). (b) Working the buttonhole stitch in two colours (Fig. 27). (c) Weaving on looms of different kinds, making simple patterns (Figs. 40, 42). (d) Wrapped weaving or winding over cane (Fig. 44). (e) Plaiting continued, sewing plaits to make toys, etc. (Figs. 30, 31).



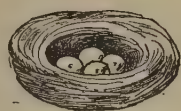


Fig. 1.



Fig. 2.



Fig. 3.

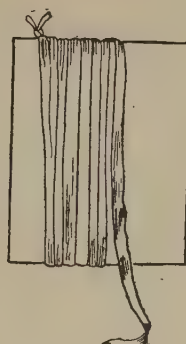


Fig. 4.



Fig. 5.

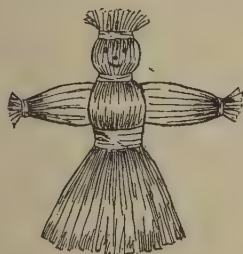


Fig. 6.



Fig. 7.



Fig. 8.



Fig. 9.

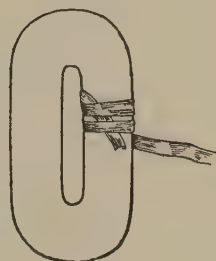


Fig. 10.



Fig. 11.



Fig. 12.



Fig. 13.



Fig. 14.



Fig. 15.

Fig. 1. Bird's nest made with raffia. Figs. 2 and 3. Raffia doll. Figs. 4, 5, and 6. Raffia doll; another method. Fig. 7. Brush for the doll's house. Figs. 8 and 9. Making a raffia ball. Figs. 10 and 11. Dinner mat. Fig. 12. Picture frame. Figs. 13 and 14. Napkin rings. Fig. 15. Pin-cushion.



## THE TEACHER'S TREASURY

(3) CHILDREN 7-8.—(a) Knotting (Fig. 49). (b) More difficult weaving (Figs. 42, 43). (c) Beginning of Indian basketry (Fig. 54), mats, picture-frames. (d) Plaiting and winding continued, also wrapped weaving.

(4) CHILDREN 8-9.—(a) More difficult plaiting; plaiting with 4, 5, 6, and more strands (Figs. 32, 33). (b) More detailed study of Indian basketry (Fig. 62); learning new shapes, new weaves, and new patterns (Figs. 64, 65). From nine years old onward children can concentrate on Indian basketry—there is much to learn. Raffia and canvas work can begin if there is time with the children of seven and eight. Really beautiful work can be done on canvas with children from ten years old and upward. They will delight in learning all the wonderful stitches known in embroidery, and can work samplers for themselves to consult when at a loss for a stitch. Some of this work can be combined with the needlework lessons.

At every age the children should be encouraged to work out their designs on paper first and give much thought to colour. Indeed, valuable training in colour work can be given in connection with raffia work. As the children get older they should be encouraged to continue their raffia work as a hobby, and a great deal of it can be done out of school time.

### IV. NOTES ON DIFFERENT LESSONS

(1) MAKING RAFFIA DOLLS.—Figs. 2 and 3 show one way of making these. Several strands of raffia are bent in half and tied as in Fig. 2. The body is made of natural coloured raffia, the bonnet and cloak of coloured raffia. Figs. 4, 5, 6, show another way to make raffia dolls, either boy dolls or girl dolls. Take some raffia (bright-coloured raffia will please little ones), and wind it longways round a piece of cardboard (Fig. 4) until a skein is formed of the desired thickness for the doll's body. Slip the skein off and tie it round, about  $\frac{1}{4}$  inch from the top, to form the top of the head, and then again, more tightly still, about 1 inch farther down, for the neck. Next wind another and thinner skein round the card broadways, and slip it through the first skein from side to side, to form the arms. Tie the body below the arms to make the waist. Divide the legs and tie the ankles. Tie the wrists; and, lastly, take a pair of scissors and cut all loops on head, neck, and feet, trimming them neatly and evenly. The features can be marked in with raffia of a contrasting colour—but this may be too difficult for little fingers, and will fall to the lot of the teacher.

(2) SOME MORE SIMPLE EXERCISES IN WINDING. *Making raffia balls.*—Figs. 8 and 9 show how a ball is made. For this you must have a piece of fairly stiff cardboard and on it lay a tea-cup or tumbler. Draw with a pencil round the rim, so that you have a circle about  $3\frac{1}{2}$  or 4 inches across on it. Cut this circle out and another like it. Then take some smaller circular thing, such as a halfpenny or a penny, and place it carefully in the centre of each of the larger

## RAFFIA WORK

circles ; cut out the smaller circle like a hole in the middle of the bigger one. Now take some raffia—brightly coloured raffia will make a pretty ball—slip one end of the raffia through the hole of both pieces of cardboard when they are laid together, tie it in a knot, and with fingers at first, and later with a needle, keep winding the raffia through the hole and over and over the cardboard until it is all evenly covered. Fig. 8 shows the winding. Go on winding it through the hole, until the hole is so full that even the needle will not push through. Then take a pair of scissors and carefully cut through the raffia at the outer edge of this round cushion, until the scissors meet the cardboard, so that you can slip one point between the two cards as in Fig. 9, and cut right round the circle. Now take a piece of thin strong string, slip it round between the two cardboard circles, wind it two or three times, and tie it very tightly. Next, carefully tear away the two cardboard rounds, and you have a fine ball, which only needs cutting and trimming with the scissors into an even shape. Children can make their balls look very pretty by arranging their raffia, as they wind it, into different layers of varying colour, or if they are clever enough they can make a quarter of their circle of one colour, and the next quarter of another, and so on, and see what a pretty ball this makes. They will enjoy experimenting, and will look eagerly forward to seeing what each ball really looks like when finished. Small balls made like this make pretty decorations for dolls' hats and tassels for bags. But above all, little ones will like playing with a ball made by themselves, one that can be thrown about the form-room without breaking windows.

(3) MORE CAREFUL RAFFIA WINDING.—Making napkin rings, mats, etc. For this lesson the raffia must be damped, therefore it is wise to use natural coloured raffia (the colour often comes out of dyed raffia). Then, holding each strand firmly in the left hand, straighten it out by passing the thumb and first finger of the right hand several times down its length. This must be repeated until the raffia is perfectly flat, like a ribbon. Raffia is of different widths ; if it is too wide it will not cover rounded objects well—it is apt to crease ; so let the children divide the wide strands. Strips about  $\frac{1}{2}$  inch are the most convenient for use.

There are various ways of damping the raffia ; some teachers let the children damp it with a sponge, some let them damp their fingers only. Perhaps the best way is to have ready for the lesson a supply of raffia damped by wrapping in a wet cloth.

Let the children notice, as they smooth out the raffia, that it has two different sides ; the smooth, shiny convex side is the right side. Strands sometimes have hard outer edges, which if allowed to remain render the work rough and uneven. To remove these, first flatten out the damp strands, and then insert a needle. The edge can now easily be pulled off for the full length of the strand. If they are kept, these hard, thin threads are useful for stitching. When the children have prepared their strips, give them a piece of cardboard cut into some

## THE TEACHER'S TREASURY

shape, such as a ring or octagon, to be covered by winding it round with raffia. Fig. 10 shows the method of starting. The damp end will cling to the cardboard sufficiently long for it to be covered by successive windings. In the first layer the strands of raffia may just touch each other without overlapping. Great care should be taken to wind it as evenly and tightly as possible, and when the strip is finished a touch of seccotine will hold it firmly in its place, while the next strip is being prepared. When the raffia dries, the children will notice that spaces show and the edges curl, except where the raffia has been pulled very tightly or where one strand has overlapped another, but they will find that wrapping over the first layer a second time makes it quite safe. The second layer of raffia is made by the windings overlapping each other, about half-way, just as the children have seen lace or braid wound on cards in drapers' shops. Indeed, they might be shown braid wound on a card in the lesson.

The easiest shapes to cover are ovals and circular surfaces, tubes and forms having very obtuse angles. Squares, oblongs, and acute-angled forms are a little difficult, because the raffia slips off the corners and the children grow impatient.

The mat for a play dinner mat (Fig. 11), the picture frame (Fig. 12) for a play-house or a large doll's house, are suitable for little children of four to six years of age to make. In the case of the picture frame, a picture is pasted at the back, a loop made for hanging, and then the back neatly covered with brown paper. A napkin ring (Fig. 13) is another thing that little people of the above age like making. For the napkin ring, cut a postal tube into rings  $1\frac{1}{2}$  inches deep, or a strip of cardboard 6 inches by  $1\frac{1}{2}$  inches will do equally well, if the ends are joined. Wind the rings with raffia as already described. Ornament the finished ring either with a bow of ribbon or coloured raffia or a strip of coloured raffia sewn around in some simple device (Fig. 14). Fig. 15 shows a little pin-cushion made from a piece of postal tubing.

(4) WINDING WITH COLOURED RAFFIA.—It is a great joy to the children to use coloured raffia. This should not be dampened, but wound on carefully, keeping it as flat as possible. Quite pretty jars for flowers can be made by cutting cardboard a little larger than will go round a jam-jar, bending it and sewing it to form a tube, and covering it with dark raffia. Since the pot-cover is rather deep, the strands of raffia can be made firmer by weaving two or three strips in and out round the middle.

Children of seven and eight can plan out pretty designs for their circular mats. The spaces for the various colours must be first marked on the cardboard shape with a pencil, taking care that the lines radiate from the centre as in Fig. 16. Begin winding one of the large divisions with mauve raffia, securing the end as already described. The strands must be placed side by side, sufficiently close to cover the cardboard. See that they radiate correctly from the centre; this means that the strands must be closer at the inner edge than the outer. When one





Fig. 16.

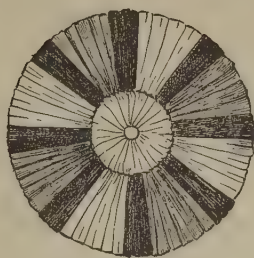


Fig. 17.

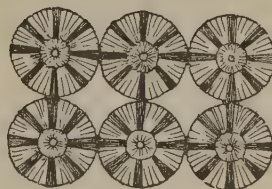


Fig. 18.

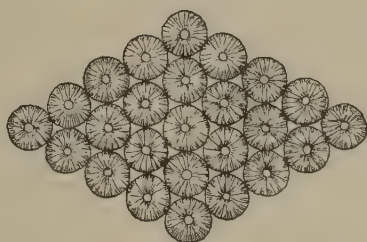


Fig. 19.

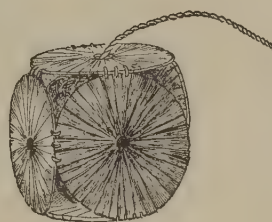


Fig. 20.



Fig. 23.

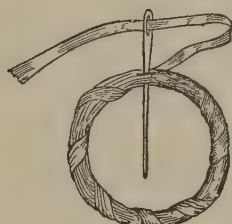


Fig. 21.



Fig. 22.



Fig. 24.

Figs. 16 and 17. Making circular mat with coloured raffia. Figs. 18 and 19. Pretty designs made by sewing together a number of circular mats. Fig. 20. String box. Figs. 21 and 22. Raffia rings. Figs. 23 and 24. A useful duster or brush made with raffia and cane.



## THE TEACHER'S TREASURY

division is filled, wind the next division with orange raffia, winding over the remaining end of the mauve raffia and the new end of the orange; if the need arises, seccotine these ends to the cardboard. To secure the finishing end of the last division, thread it into a needle and pass this once or twice through the cardboard in between the lines of winding, and then cut off close to the mat. Many pretty colour-schemes can be thought out by the children, and they will enjoy these exercises in colour.

The centre hole in the mat can be filled up, if desired, by cutting a circle of cardboard with a  $\frac{1}{2}$ -inch hole at the centre to fit loosely the inside circle of the mat; wind this with raffia to tone with the outer circle. When it is finished, place it in the centre of the mat and sew the edges of these together with raffia, picking up the raffia on first one and then the other alternately (Fig. 17).

Pretty mats, suitable for children to take home, may be made by covering small cardboard rings and sewing them together. Four, six, nine, or more small rings may be sewn together in this way (Fig. 18). Where cardboard is scarce, the cardboard discs off the milk-bottles may be washed and dried, holes punctured in the middle with an apple-corer, and then bound with raffia and sewn together as in Fig. 19.

Cardboard shapes for raffia winding can be bought from the Dryad Handicrafts—these include plate mats, oval dish mats, napkin rings, small round boxes, egg stand to hold five eggs, consisting of five rings and circular mat to be covered and sewn together. These cardboard shapes are a penny each.

Fig. 20 shows how six cardboard rings can be sewn together to make a string box. Little children love making useful presents like this at Christmas-time and for birthdays.

(5) MORE DIFFICULT RAFFIA WINDING.—Winding raffia on raffia itself and cane. For this kind of winding the strands need again no damping, but can be used straight from the hank.

Children will enjoy making a small duster or brush for keeping their form-room tidy. To make this, each child will need about six strands of natural raffia for the foundation, one piece of centre cane 5 inches long, and coloured raffia for winding.

First twist the natural strands together in the centre, and bend to form the loop (A in Fig. 23). Separate one loose strand, and with it bind the others for about  $\frac{1}{2}$  an inch from the loop (as in Fig. 23). Insert the piece of cane into the centre of the loose strands, and fix it in position with a few more rounds of winding. Now cut the strands the length required for the brush, using the pieces cut off to thicken the foundation; these can be joined in as the winding down the cane and loose strands proceeds (as shown in Fig. 23). When the end of the cane is reached, tie the winding strand securely. Trim the loose ends of the strands. Now take the coloured raffia and wind tightly round the twisted loop; continue winding along the handle, making each wind overlap. Fix the end of the winding strand by tying to

## RAFFIA WORK

one of the end strands. Bind the loose ends with a coloured strand about  $\frac{3}{4}$  inch from the winding (B in Fig. 24). Now fray the ends with a pin to make a nice brush.

(6) MAKING RAFFIA RINGS.—These rings are very useful later on, when using raffia on looms of different kinds.

Two strands of raffia are needed to make a raffia ring. Coil one of the strands round three fingers, then form the ring by winding the end of the strand over the coil (as shown in Fig. 21). Wind the remaining strand very tightly round the foundation, and finish off by stitching under two or three rounds of winding (Fig. 22).

These rings can be fastened together, either by stitching or tying, to form table mats, napkin rings, or curtain loops. The size, colour, and shape of the ring will vary according to the article required. Very effective designs can be produced by threading broad coloured strands of raffia or ribbon through the rings when they are fastened together.

(7) COVERING CARDBOARD SHAPES BY WORKING THE BUTTONHOLE STITCH IN RAFFIA.—Buttonholing provides an easy method of covering a great variety of shapes, and as it can all be done with the fingers, it is excellent training for little children. All the winding exercises mentioned can be done in this way. Figs. 25, 26, show the two ways that the stitch can be worked. Two or more coloured strands can be used with pretty effect (as shown in Fig. 27).

Winding exercises, it must be remembered, are not only good for little children, but for anyone who has done no raffia work before. It makes them familiar with the material, so that they understand how to handle it and what are its limitations.

(8) PLAITING WITH RAFFIA.—One of the early forms of weaving is plaiting. Its large use in everyday life gives many natural opportunities for its introduction. The little child soon wants to learn how to plait. The first plait taught will be the three-ply plait of raffia. Now, single strands of this material make too fine a plait for little fingers, putting undue strain on the muscles of the hand, so the first plait must be quite coarse, using three or four strands of raffia to form one set in a three-ply plait. It is much easier and of greater interest to the child if the three sets of strands are of three different colours. The strands should be tied firmly together, and then fastened to the desk or to the back of a chair, in order that the plait may be pulled tightly while being woven. Another way is to knot the strands and put them through holes in a piece of cardboard (as in Fig. 28). This cardboard is then fixed to the back of the desk. This prevents the different sets of raffia from getting entangled.

To replace a thin or used-up strand, take a new one, lay it beside the old and use the two together. After a few plaitings the thread will be firmly caught and the end may be cut off. When the plait is finished, the ends are sewn together and the knots cut off. As little ones find it difficult to join raffia strands on when plaiting, they can first plait short lengths; these can be sewn together (as in Fig. 29)

## THE TEACHER'S TREASURY

to make table mats. When they can plait long lengths, they can sew the plaits together to make dolls' hats (Fig. 30), reins, mats, baskets. Notice the basket in Fig. 31, which is made from a large circular mat, with two small ones for the ends. A plait of more than three-ply should not be attempted with children under eight. Later on elaborate plaits can be made to ornament and finish woven articles.

(9) MAKING MORE DIFFICULT PLAITS WITH CHILDREN OF EIGHT AND OVER.—To make a plait with an odd number of strands—nine, for instance (though any number may be chosen, according to the width desired). Knot the strands and put them through holes in a piece of cardboard. Separate the strands into two groups, taking four in one hand and five in the other. Take the outside strand in the five group and weave to the centre, thus making five on the opposite side (Fig. 32). Now take the outside strand on the opposite side, which has become the five group, and weave to the centre. Repeat this process, always weaving with the outside strand of the group having the larger number and to the centre. Plaits made with an odd number of strands are more even than the one described below with an even number. When plaiting with an even number of strands—twelve, for instance—begin always with the outside strand on the left and work over and under. This weaver then becomes the right-hand strand of the group. Broad plaits are best finished off by threading each strand on a needle and weaving it back on itself. These plaits can be used to make napkin rings or belts, or they can be sewn together to make bags (as in Fig. 33), handkerchief and glove cases, and so on.

(10) MAKING RUSH BASKETS.—Little children enjoy making these, because, if they live in a country school, they can make happy summer excursions to gather rushes and long grasses. These must be carefully and slowly dried. Fig. 34 shows a little rush basket. This is how to make it: Lay the rushes parallel to one another, take either a piece of bast or raffia, fold it in half, put it round the middle of one of the outer rushes, cross the two ends, put these under and over the second rush, cross again, and put the ends under and over the third rush. Repeat until a line has been woven across the width of the basket (Fig. 35). Put in two other lines, one on each side of the middle one, and a little distance away (Fig. 35). The cross-weaving (its correct name is "pairing," and little ones will meet it again if they learn basketry in their older days) holds each rush firmly in place. Gather up the rushes at one end of the basket and tie them firmly together; repeat at the other end (Fig. 34). Make a handle of twisted or plaited rushes or raffia.

(11) WEAVING WITH RAFFIA.—Simple weaving. Before little children begin to weave with raffia, they should have practised weaving with coarse material, such as the wide leaves of the wild iris, coarse rushes or grasses, strips of American cloth, strips of paper, etc.

The desire to learn how to weave may arise in connection with their lessons on primitive history. Just as they found out how the cave-



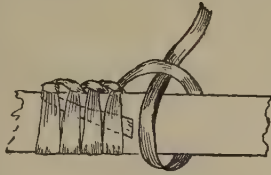


Fig. 25.

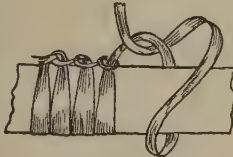


Fig. 26.

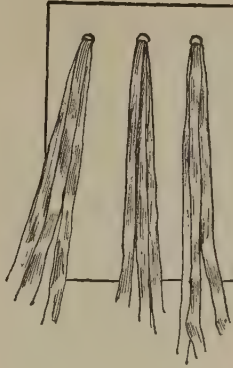


Fig. 28.

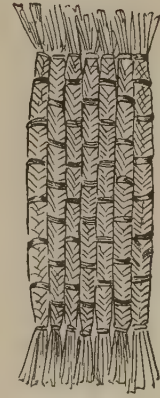


Fig. 29.



Fig. 27.

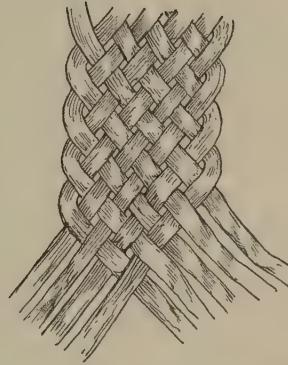


Fig. 32.



Fig. 30.



Fig. 31.



Fig. 33.

Figs. 25 and 26. The buttonhole stitch. Fig. 27. Buttonhole stitch, using two shades of raffia. Fig. 28. Plaiting with raffia. Fig. 29. Dinner mat, made by sewing together short lengths of plaited raffia. Figs. 30 and 31. Hat and basket made by plaiting and sewing together long plaits. Fig. 32. Method of plaiting, using nine strands of raffia. Fig. 33. Bag made from the broad plaits shown in Fig. 32, stitched together.



## THE TEACHER'S TREASURY

people sewed, so they can learn how they wove rough fences or shelters. The little child's first attempt at weaving may be the making of a rough fence (as in Fig. 36, where pieces of cane or twigs are stuck in plasticene or clay and raffia is woven in and out them). The desire to learn how to weave may also arise in connection with home life or the doll's house. If they are furnishing a doll's house they will want rugs and carpets. The making of a rug for the doll's house or for the primitive home of the people of their history lesson may well be their first piece of real weaving. They can make the loom, as perhaps the first loom really was made (Fig. 37), from four sticks securely fastened together to make a rough square or rectangle (the frame of an old slate makes a good loom).

Before describing how to use this loom, it may be helpful to set down all the terms used in weaving.

(a) *The warp*.—The threads which are stretched lengthways in the loom.

(b) *Woof or weft*.—The threads which cross the warp, under and over, and are woven by the fingers or a shuttle. The children's shuttle will be a bodkin.

(c) *The shuttle*.—The instrument used to pass the woof-thread from one side of the warp to the other.

(d) *Batten*.—A stick used to push the woof threads together, so that the fabric will be firmer in texture. A pencil answers this purpose.

To string the loom in Fig. 37, take a piece of natural-coloured raffia for the warp, tie it at A and wind it round and round the loom until it is strung, then tie it again at B. Care must be taken not to make the warp too tight. Now take a piece of coloured raffia for the woof, tie it to the right-hand warp thread or the stick, and begin to weave, using the fingers or a long flat needle. When a new woof is needed, it can be knotted to the old one and the knot kept on the wrong side of the weaving, or it can be woven with the old woof under the last two or three warp strands. To remove the finished web, cut the warp threads at the top of the sticks and knot the ends together to form a fringe.

(12) A CARDBOARD LOOM FOR A RAFFIA MAT.—Fig. 38 shows how to make a cardboard loom for a mat. Notches are cut at even distances and opposite to each other. The distance apart of the notches will be decided by the amount of experience the children have had. For example, little children, just beginning to weave, will require the warp strands to be about  $\frac{3}{4}$  inch apart, whereas later they can do much finer work. The usual distance apart of the notches, and therefore the warp strands, is  $\frac{1}{4}$  inch. Fig. 38 shows how to wind the loom, and also shows how the front looks when strung for a mat. Fig. 39 shows how the back looks. The raffia is wound round the notches. To remove the web, slightly bend the card and lift the web from the notches.

Fig. 40 shows a loom for a sail. This is an easy piece of weaving.

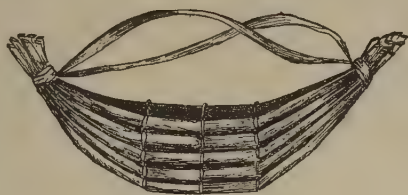


Fig. 34.



Fig. 35.

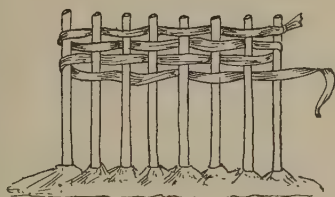


Fig. 36.

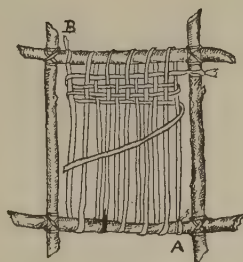


Fig. 37.

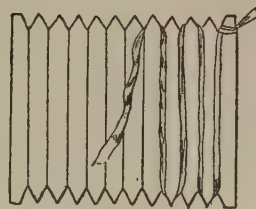


Fig. 38.

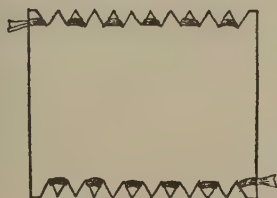


Fig. 39.

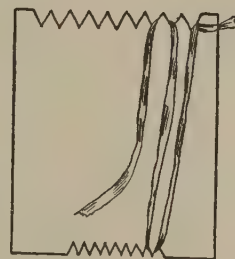


Fig. 40.

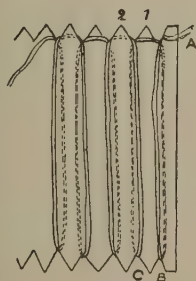


Fig. 42.

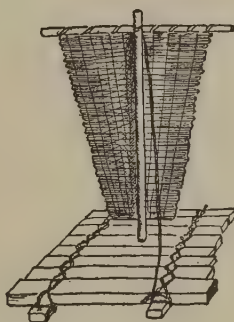


Fig. 41.



Fig. 43

Fig. 34. A rush basket. Fig. 35. Method of weaving rush basket. Fig. 36. Weaving with raffia. Fig. 37. Loom for weaving. Figs. 38 and 39. Cardboard loom for weaving a mat. Fig. 40. Cardboard loom for sail. Fig. 41. Raft fitted with raffia sail. Fig. 42. Loom for raffia bag. Fig. 43. Raffia bag woven from loom (Fig. 42).

## THE TEACHER'S TREASURY

The loom is strung as for the mat, but the web will be a different shape because the nine notches at the top are  $\frac{1}{2}$  inch apart and the nine notches at the bottom  $\frac{1}{4}$  inch apart. Children soon realise that by altering the shape of the loom they can weave all sorts of interesting things, and they will love to experiment. Fig. 41 shows what a pretty raft can be made.

(13) A RAFFIA BAG.—This is more difficult for little fingers than the mat. Large bags for lunch bags and small bags for play can be made. For a small bag, cut a piece of cardboard about 6 inches long and 3 inches wide. Cut notches about  $\frac{1}{4}$  inch apart, as for a mat. Fig. 42 shows how to wind the loom. The warp strand is tied at A, taken down round the loom at B, up at the back, then out in front around notch 1, down at the back, around at C, up the front, to and around notch 2, then down the front, and so on.

To weave the bag, begin at the top right-hand corner, and tie one end of the raffia to the first warp strand, weave over and under all around the loom. In order to get an odd strand to make the weaving come right, one of the warp strands can be divided, or when stringing the loom, double strands can be made in one of the notches. By weaving all around, a bag is made without a seam. Finish the warp thread off at the bottom by tying a knot, which can be pushed inside. Remove the bag from the loom by slipping the loops over the points. Slip the woof up to fill the spaces in the warp loops. Make two plaits about 6 inches long, bind and fray the ends, and stitch them to the two sides of the bag to form the handles (Fig. 43).

As children improve in their weaving, they should be encouraged to weave pretty patterns. They can work these out on paper. First cut the size of the article to be made; this paper is then slipped under the warp threads as a guide. By stringing the loom with so many warp threads of one colour and so many of another, and by using differently coloured woof, all sorts of pretty patterns may be worked out. Let the children experiment and find out patterns for themselves.

Very good cardboard looms for weaving raffia bags of different shapes, tea-cosies, slippers, and circular mats can be obtained from the Dryad Works, Leicester.

(14) WRAPPED WEAVING OR WINDING OVER CANE.—This is very suitable for children of five or six. They can first be shown how to wind round two pieces of cane crossed in the centre (Fig. 44). The crosses are secured with a piece of wire. When the children have thus made a square, they can turn it into what object they like—they may suggest a table. The next step is winding round three sticks joined in the centre. Four or five pieces of cane joined in the middle and wrapped round with raffia will form a basket, if they are gradually bent up as the winding goes on (Fig. 45). Fig. 46 shows how a book-marker can be made by winding raffia around two stout strips of cardboard.

Fig. 47 shows an interesting doll's umbrella; it is made by sticking



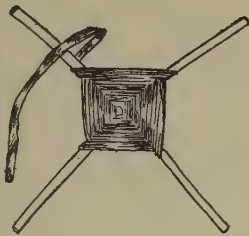


Fig. 44.

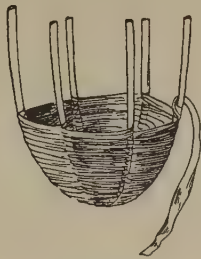


Fig. 45.



Fig. 46.



Fig. 48.



Fig. 47.



Fig. 49.

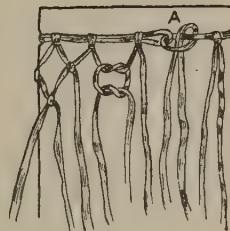


Fig. 50.



Fig. 51.

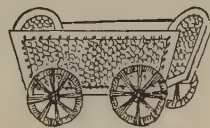


Fig. 53.

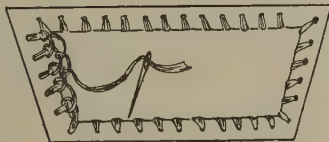


Fig. 52.



Fig. 54.

Fig. 44. Winding over cane. Fig. 45. Making a basket by winding raffia over cane. Fig. 46. A book-mark. Fig. 47. A doll's umbrella. Figs. 48 and 49. The two stages of the reef knot in joining strands of raffia. Figs. 50 and 51. Making a knotted raffia bag. Figs. 52 and 53. A cardboard and raffia perambulator. Fig. 54. A simple coiled basket.

## THE TEACHER'S TREASURY

pieces of cane into a round flat cork and wrapping the raffia around each spoke.

Little ones will be interested in learning that long ago the Indians made baskets and cradles by wrapping soft grasses around slender twigs. They, too, can experiment and see what they can make by this old method of weaving.

(15) KNOTTING WITH RAFFIA.—Many knots are interesting and often beautiful. Little ones should learn to make, as soon as possible, the reef knot, probably the most useful of all knots. It can be used to join strands of raffia together. Fig. 49 shows the reef knot. To join strands with this knot, place the right-hand strand over the left and tie a simple knot (Fig. 48). Place the left strand over the right, and tie again (Fig. 49).

When the children can tie knots well, they will be delighted to make a knotted raffia bag for string or for tennis balls. To make a small bag for string, choose a piece of stiff cardboard about the size of the bag required, say 6 inches by 4 inches. Choose some good strong pieces of raffia of the colour required. Double a strand, and tie it firmly round the cardboard (Fig. 50, A), allowing the ends to hang down. Some, to prevent this strand slipping, make notches each side of the cardboard. Now double ten more strands, and fix them at equal distances round the top by means of slip knots (Fig. 50). Take the adjoining strands from each of the eleven pairs, and with them tie reef knots about  $\frac{1}{2}$  inch below the top strand. Tie eleven more rows of knots in this way, making the diamond pattern shown in Fig. 50. When the bag is long enough, bind all the loose ends together, then cut them off evenly, and fray to form a tassel at the bottom of the bag. Plait and twist a raffia handle. Fig. 51 shows the finished bag.

(16) INDIAN BASKETRY OR SEWN BASKETRY.—The materials generally used to imitate the beautiful old baskets made by the Indians are raffia and cane. Little fingers may find cane and raffia difficult to manage when making these baskets, so it is not wise to undertake this work with children before the age of seven. The following are suggestions for interesting work for little beginners.

(a) *Simple interlocking network stitch* to make a doll's perambulator. The children can have four pieces of cardboard cut to form the sides of a perambulator; the middle of each is cut away and holes made round the edges, so that the child can work the simple interlocking stitch shown in Fig. 52. The wheels can be made from pieces of cane bent round and bound round with raffia; the spokes may be made by taking the raffia across the wheels at intervals (Fig. 53).

(b) *A simple coiled basket for little ones.*—Let them take a sufficient number of strands of natural-coloured raffia to make a  $\frac{1}{4}$ -inch coil and wrap it round with a strand of coloured raffia, leaving distances of  $\frac{1}{2}$  inch between the wraps (Fig. 54 shows the coloured strand and how it is wrapped around). Now curve the coil and sew round and round the tiny centre, holding the coil to the left. Hats, mats, and baskets



Fig. 55



Fig. 56.

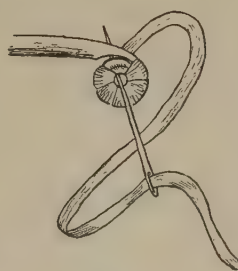


Fig. 57.

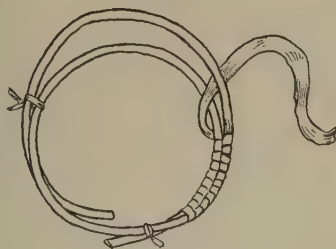


Fig. 58.

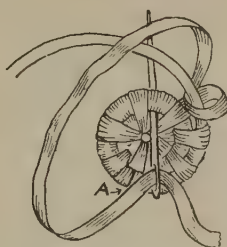


Fig. 60.

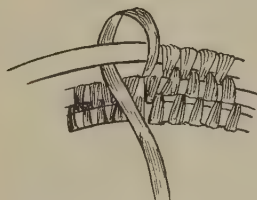


Fig. 61.

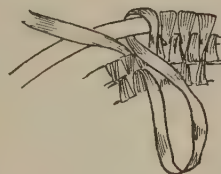


Fig. 62.

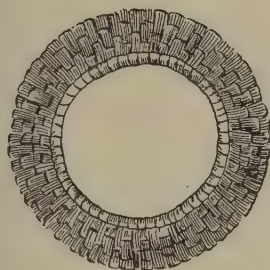


Fig. 59.

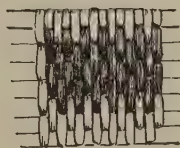


Fig. 63.

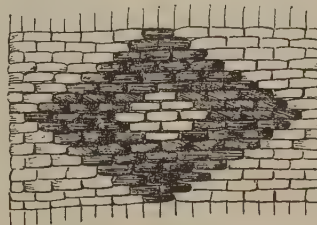


Fig. 64.

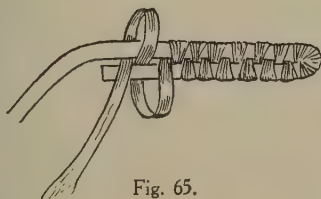


Fig. 65.



Fig. 66.

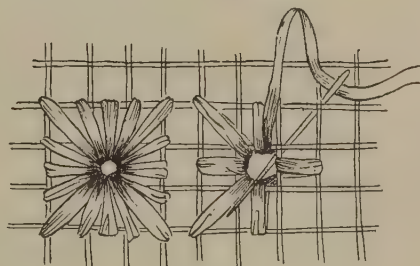


Fig. 67.

Figs. 55, 56, and 57. Cane foundation for raffia mat or basket. Figs. 58 and 59. Cane foundation for picture frame. Fig. 60. Lazy Squaw weave. Figs. 61 and 62. Figure eight weave. Figs. 63 and 64. Examples of Lazy Squaw weave. Figs. 65 and 66. Foundation for basket with oval base. Fig. 67. Raffia stars worked on canvas.



## THE TEACHER'S TREASURY

may be shaped in this way (Fig. 54). The difficulty of using raffia for the foundation coil is that little ones cannot replenish the material easily. As a long length of cane can be taken, it is easier for the child to use cane for the foundation when making large mats, for then the child only has to grapple with the difficulty of the stitch and of shaping the work to the desired forms ; there is no need to join on more cane.

(17) MAKING A MAT OR BASKET, USING CANE AS THE FOUNDATION.—First pare the end of a piece of cane (as in Fig. 55). Soak the pared end in hot water for a few minutes to make it pliable. Bend it carefully to form a small ring (Fig. 56). In order to do this without breaking the cane, roll it first round a thin pencil. Grip the ring firmly between the forefinger and thumb of the left hand, and bind it round with raffia (as in Fig. 57). This is a very difficult beginning for a little child, so it is wise to let him make a frame for a picture (Fig. 59), because the child can make a double coil of cane into a ring by winding raffia around it (Figs. 58 and 59), and then work on this ring as a foundation. The best and simplest weave or stitch for fastening the coils together is the Lazy Squaw weave (Fig. 60). It is worked by taking one wind round the new cane, and one long stitch round this cane and the preceding coil (Fig. 60). Notice that the coil is always worked from right to left, and that all the long stitches radiate from the centre ; to make them thus radiate, it is sometimes necessary to take two short winds (A in Fig. 60) or to make two long stitches in the same place. The needle is pushed through from the side nearest to the worker.

The Lazy Squaw weave forms the basis of many different weaves by altering the number of wraps round the new cane. Another useful stitch to teach the children is the figure eight stitch or weave. This is the strongest of all weaves. It derives its name from the fact that the strand in its path round the foundation forms a figure 8. Figs. 61 and 62 show how it is worked. Wind over the foundation, and bring the strand to the front (Fig. 61). Push the needle through just under the previous coil, draw the strand through, and bring it to the front again (Fig. 62). When the children have learnt these stitches on mats and simple baskets (for some of their mats will turn up and become baskets, in spite of their efforts to make mats), they can pay more attention to the shape of their objects, and to making patterns on them. Shaping is the result of raising the coil. This must be done very gradually where curved sides are desired, but for upright sides the coil must be raised until it is exactly above the last row.

No square design made in the Lazy Squaw stitch can have a perfect outline (Fig. 63). The sides may be straight, but the upper and lower row will have a corrugated appearance (Fig. 63) which is very pretty. Diagonal patterns (Fig. 64) give perfect outlines. When two or three different colours recur at intervals for any special design, the colours unused for the time are carried along beside the still uncovered cane, and the colour in use is worked over both the cane and the colour temporarily discarded.

## RAFFIA WORK

New strands are joined by working them along the cane, and working over them with the end of the old strand, then the end of the old strand is in its turn worked over with the new. Figs. 65 and 66 show how a mat or basket with an oval base is begun. In some ways an oval base is more easily started than a round one. The one danger is a breakage at the points where the cane bends sharply in the first three or four rows; but even should this occur, it can generally be remedied by covering the break with two or three extra windings of raffia.

(18) RAFFIA AND CANVAS WORK.—Little children enjoy working on canvas, for the holes are big and a big needle can be used. All the ordinary needlework stitches and a great many other stitches can be worked on canvas. Fig. 67 shows how to make pretty stars. Each star is made by a cross, and then by a diagonal cross, and then stitches in between, all worked into the same centre hole. Children will enjoy inventing or reinventing patterns of their own. A number of useful articles can be made from canvas and raffia; for example, mats, pochettes, bags, blotter ends, cushion covers, tea-cosies, and so on. Teachers who begin raffia work with their children in any form—whether on canvas or not—will soon realise its infinite possibilities. Almost everything can be decorated with it, from hats and jumpers to household articles such as those mentioned, and many things can, as we have seen, be made entirely from raffia.

(19) MAKING DOLLS' HATS.—A three-strand plait is best for the making of these hats (Fig. 30). Two strands of raffia should be used to each strand of the plait—that is, six strands of raffia are wanted altogether. Begin the work by tying the six strands of raffia together in a knot, then separate them into three groups of two and make a length of three-strand plait in the manner already described. The length of this will depend on the size of hat required, but two yards will make a nice little hat. There is no need to wait until the whole length of the plait is completed before beginning to sew. It is quite easy to go on with the plaiting after some of the sewing has been done. Join new strands of raffia as already described under Plaiting, but remember the join is easier if the ends are left protruding; they are quickly cut off afterwards. Now thread a needle with a strand of raffia, take the plait, and, holding the knot in the right hand, curve the plait with the left hand to form the centre of the crown of the hat, and sew it in that position. Continue sewing the plait round (taking care that the stitches follow the slant of the plait so that they do not show), keeping the unused plait a little way *under* the sewn part. To keep the top of the crown flat, the plait must be eased a little as it is being sewn. When the top of the hat is completed, in order to make the slope down to the brim, it is necessary to place the plait almost at right angles to the preceding row and sew in place. If a sailor shape is required, care must be taken to keep this part at right angles to the crown.

## THE TEACHER'S TREASURY

It is best to decide beforehand what size and shape you wish to make the hat. It is then quite a simple matter to mould it gently as you go along into the required shape. When the crown is finished, the plait must again be eased back to make it lie flat for the brim. When the brim is the right size, to finish off tie the ends of the plait tightly together, cut off the ends, and sew under the brim.

The hats when finished can be trimmed with raffia bows and rosettes. Children will enjoy making hats for their dolls and for a hat shop.

(20) TO MAKE A ROUND MAT OF PLAITED RAFFIA.—Thread a coarse crewelling needle with a strand of raffia; bend the plait round and sew it together. The needle should go completely through the two parts of the plait and return in the same way, so that the sewing is invisible on both sides. Continue bending the plait round and round until the mat is the required size. To finish the mat neatly, gradually make the plait thinner towards the end by cutting out a strand here and there, and place it carefully under the preceding row. An oval mat is made in the same way, but the plait is bent a few inches from the end at which it was begun, and the two pieces of plait are placed alongside each other and sewn as already described. The remaining plait is then sewn round and round this centre part.

(21) A BOX OF PLAITED RAFFIA.—Make the base first like the circular mat. When this is large enough, sew the plait for the side of the box at right angles to the base. A lid may be made by making a circle a little larger than the base and then taking the raffia plait round twice at right angles to this to form the sides of the lid.

(22) A BABY'S SHOE.—Begin in the centre of the sole as for the oval mat. When turning up from the sole, the plait near the heel will require to be rigid, whilst that at the toe will lie rather flatly after the first round or two. For rigid work the needle should pass quite through the plaits and back again, but for other work the needle should only pass through one plait and a part of the other according to the result required. Many other things can be made from plaited raffia—a pair of sandals, bath slippers, baskets of different shapes and sizes, and so on. Children enjoy the plaiting, and the sewing necessary is suitable for fingers not yet strong enough for fine work.



# ELEMENTARY SEWING

## I. GENERAL PRINCIPLES AND AIMS

**C**HILDREN should not be expected to do fine needlework before they are at least eight years of age. Happily the teaching of such sewing as necessitates the use of a fine needle is becoming less and less frequent in infants' schools. The child of six years is long-sighted, approaching nearer and nearer to normal vision up to about twelve years of age, when the eye becomes finally accommodated to normal vision. This fact should be kept well in mind in arranging exercises for children of five or six years of age, and the energies of the teacher should be directed towards providing requisite eye and muscle training rather than producing anything in the form of exacting needlework. Only at eleven years of age, and then very sparingly, should white thread be used on a white background or any other self-tones. It throws a strain on the eyes of every child. The value of needlework as educative handwork cannot be too strongly emphasised, and the aim of the school should be to make children realise that Ruskin's "queenly art" is a useful art in the home, a pleasant pastime, and an important factor in developing a sense of colour and form.

## II. MATERIALS AND TOOLS

(1) Rug canvas with meshes of about  $\frac{1}{4}$  inch, as used for making woollen rugs. This can be obtained from all usual school contractors, such as The Dryad Handicrafts, 42 St. Nicholas Street, Leicester, or from wool shops.

(2) Unbleached calico, coloured casement cloth, hessian, crash, flannel—materials such as these are all soft and fairly easy for little fingers to manipulate.

(3) No. 5 silks or D.C.M. cottons in pretty shades. Raffia or wool for canvas work. No. 16 cotton embroidery thread.

(4) Raffia needles, crewel or coarse sewing needles at first. No. 3 "scientific" sharps and No. 5 later.

## III. SYLLABUSES AND SCHEMES OF WORK FOR THE YEAR

(1) INFANTS, 5-6 YEARS.—(a) Stringing of large beads on a thread will prepare for threading a needle. Many exercises on making necklaces and chains, strings for curtains, and so on. (b) Such exercises as lacing, winding, plaiting, knitting, and weaving with raffia or coarse material offer a variety of larger movements suited to a young child and form suitable introductory lessons to needlework. (c) The dressing of paper dolls in tissue paper, doll dressing in the child's own

## THE TEACHER'S TREASURY

way. Cutting out mats, etc., for the doll's house will accustom little fingers to the scissors. Indeed, a course of simple paper cutting (which could be based on furnishing the doll's house) will form an excellent preparation for the simple cutting-out of such articles as a child wants for its first needlework lessons. (d) Sewing and primitive history. Some lessons on sewing can be given to the child of six in connection with the study of primitive history and the rude homes of the cave-dwellers. Little ones will be interested in learning how they first learnt to sew. The evolution of sewing from the crude stringing together of two edges of material by means of a series of separate knots to the use of a continuous thread will readily be understood by them when they have practised both methods. They can trace the history of the needle in use to-day from such natural awls as thorns, the bones of fishes and birds, the spines of the hedgehog or porcupine, to the flint or bone needle with its eye. They will delight in trying to use the tools the cave-dwellers used. Many primitive tools may be brought to school by the children and they will enjoy trying to use them. Dolls may also be dressed, in these lessons, to represent the cave people. The children can use the kind of sewing they think the old-time people used. (e) The free sewing with raffia or brightly coloured wool on punctured cardboard will be enjoyed by children and suggest possibilities for the representation of objects of which children of five can take advantage.

Before beginning to outline a scheme for children six to seven years, it may be well to give the general order of stitches, so that teachers framing their own syllabuses will see at a glance the right order.

(a) *Tacking*, which gradually develops into running and darning. This is used for fastening down folds, stitching letters, filling in designs, and decorative purposes.

(b) *Oversewing*, which soon leads to blanket stitch, button-holing, and seaming. These are all useful for joining folds or for decorative purposes.

(c) *Hemming*.—This should be taken last in the junior school, because it requires more exactness than any of the previous stitches.

When these stitches have been learnt, it does not matter a great deal in what order the other stitches are taken, for the child will have gained sufficient control over its fingers to master them and learn to combine them. Many pretty stitches can be learnt in connection with their work on canvas; for example, the cross-stitch.

From a mastery of the three stitches mentioned above, the children will be able to combine: (a) Seaming and hemming to make a seam and fell (hem). (b) Running and hemming to make a run and fell (hem). (c) To adapt the running stitch for the making of gathers, etc.

(2) SCHEME FOR CHILDREN 6-7 YEARS.—(a) *Stitch taught*—tacking only. (b) Materials—unbleached calico, bookbinders' or milliners' muslin, canvas. (c) Knots to be allowed at this stage for beginning and ending of stitching. (d) Use of thimble to begin. (e) Objects

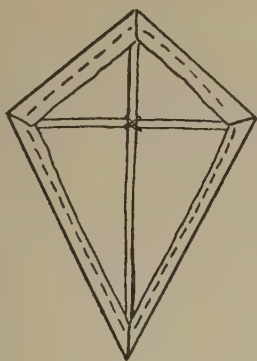


Fig. 1

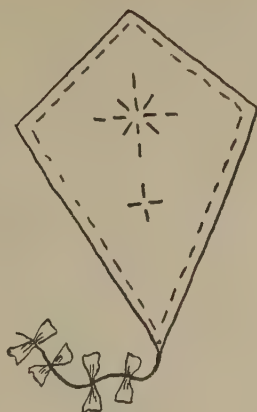


Fig. 2.



Fig. 3.

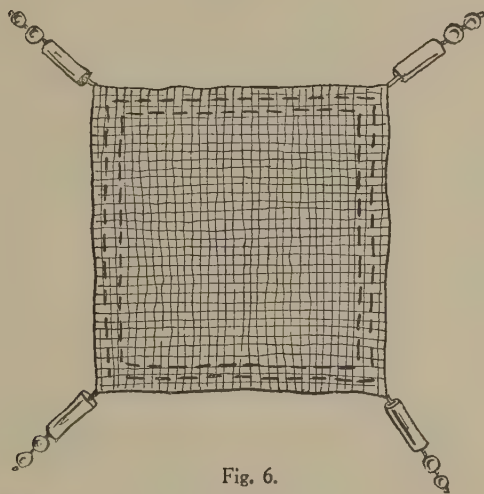


Fig. 6.

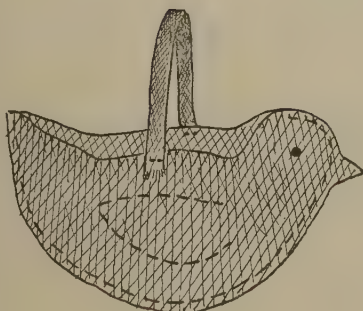


Fig. 4.

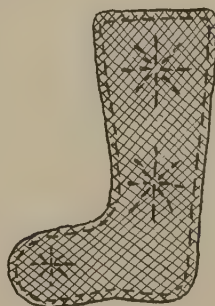


Fig. 5.

Figs. 1 and 2. Kite cut from calico and tacked. Figs. 3, 4, 5, and 6. Sweet-bag, Easter bag, Christmas stocking, and cover for milk-jug, made from milliners' canvas, with borders folded and tacked.



## THE TEACHER'S TREASURY

to be made: Kites out of calico (Figs. 1 and 2); sweet-bags (Fig. 3), Easter bag (Fig. 4), Christmas stockings (Fig. 5), fly-covers for milk-jugs (Fig. 6), book-marker (Fig. 9), all out of milliners' canvas; tray-cloth (Figs. 7 and 8) and mats, from unbleached calico; needlebooks from single or double-thread canvas (Fig. 10); quilt for doll's bed (Fig. 11), using a piece of soft loosely woven material such as Saxony cloth or oatmeal cloth. (f) Exercises in cutting out. These follow naturally from the paper-folding and cutting of kindergarten days. The children can cut paper patterns for their doll (Figs. 16, 17, 18). Another exercise is to let the children cut out from newspaper a neck-band to fit each child. They can use these as a guide to making necklaces, etc. (g) Knitting squares or oblongs in garter stitch to make purses, bags, mats, or quilts, etc.

(3) SCHEME FOR CHILDREN 7-8 YEARS. (a) *Stitches taught*—tacking, running, oversewing, and blanket stitch. (b) Exercises in running together two edges and also running down hems. Making cover for doll's bed or perambulator cover from three differently coloured strips of material by running them together. Making sheet for doll's bed. (c) Oversewing. Making pin-cushion for child's own use. Blanket for doll's bed; pillow for doll's bed—bolster, mattress, etc. Making small bags or sachets, shopping and work bags. Making up knitted objects, such as iron-holders, children's purses, by oversewing. (d) The oversewing stitch can be used, not only for joining edges, but for decorating pin-cushions on the flat (Fig. 20). (e) Making covers for books (Fig. 23) may also be attempted, and simple patterns worked on them. (f) Knitting doll's clothes. (g) Hemming stitch taught on canvas if time.

(4) SCHEME FOR CHILDREN 8-9 YEARS. (a) *Stitches taught*.—revision of tacking, running, blanket stitch, and oversewing. New stitches—hemming, seam and fell, run and fell, chain stitch. (b) Hemming stitch taught on canvas to decorate book-marker (Fig. 30). (c) Hemming on turned-down edge taught by making quilt for bed (Fig. 31) and doll's table-cloth, casement curtains for doll's house, sheets for doll's bed, and handkerchiefs. (d) Chain stitch on canvas taught. Applied on doll's cushion cover, Dutch bonnet (this introduces deep hem). Brush and comb bag, nightdress case, pinafore, shoe bag, knitting bag, button bag (Fig. 38), doll's clothes. Seam and fell and run and fell can be introduced in the making of the various bags. A wide choice of articles has been suggested, as some children may want a shoe bag, but not a work bag, and so on. It is not expected that a child shall make all the articles mentioned, but select those she requires: "Variety of work is good both for the teacher and taught." Moreover, if in drawing up schemes of work a wide choice is allowed, children that remain in the same class two years, in spite of some unavoidable repetition of stitches, are able to make quite different articles. Each teacher will of course be guided by the interest and needs of her own particular children. (e) Simple pattern-making by

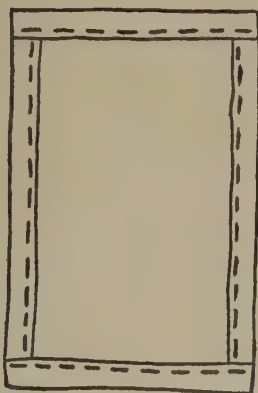


Fig. 7.



Fig. 8.



Fig. 9.

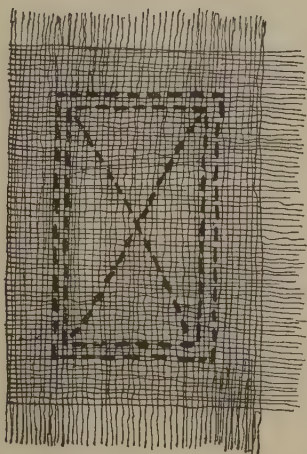


Fig. 10.

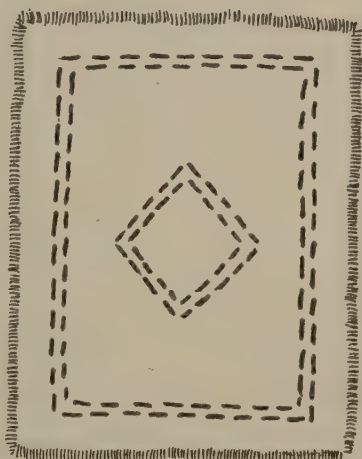


Fig. 11.

Figs. 7 and 8. Tray-cloth or mat, made from unbleached calico. Fig. 9. Book-marker, made from milliners' canvas. Fig. 10. Needlebook, made from single or double-thread canvas. Fig. 11. Quilt for doll's bed, made from Saxony cloth or oatmeal cloth.

## THE TEACHER'S TREASURY

means of folding continued. Placing pattern and cutting. (f) Knitting continued. Knitting of egg-cosies, doll's hats, cover for hot-water bottle, slippers, scarfs. Purl and plain knitting may be introduced to form a straight line design. (g) If there is time (for more advanced children) the treatment of curved hems may be taken, herringbone and back stitch taught.

(5) SCHEME FOR CHILDREN 9-10 YEARS.—(a) *Revision of Stitches.* French seam. Decorative designs from simple stitches. Herring-boning. Sewing on tapes. Single darning (tacking). Cross-stitch taught for design, and other simple stitches. (b) Simple Magyar tunic or overall made. Fancy work-bag of canvas introducing the new stitches. Child's feeder for sewing on tapes. Baby's bib. Sewing bag. Handkerchief case of canvas (lined) for new stitches. Lamp mat, tray cloth, and so on. Needlecase. (c) Pattern making from direct measurements. Children measure each other. They measure neck, wrist, waist, and armhole. Proportion of neck, wrist, armhole, etc., should be continually contrasted. Although measuring and cutting out is a separate craft from needlework, it will aid in the all-round development of the child if some measuring is done during each year's work. (d) Knitting, decreasing, making tassels, knotting simple fringes. Making child's cap and scarf.

(6) SCHEME FOR CHILDREN 10-11.—(a) *Revision of stitches.* Run and fell seam. Opening. Pleating. Fixing bands. Flannel seams. Buttonhole stitch. Back stitching. (b) Children's knickers and gymnastic costume in casement cloth. Overall. Baby's simple frock, small apron gathered into band, table-centre, Peter Pan collar, mats of all kinds for decoration and for using the new stitches. Bedroom slippers, toilet mats, glove case. (c) Sewing on hooks and making loops. Sewing on buttons. (d) Knitting on four needles. Casting on and off. Articles may be made in both knitting and crochet.

## IV. RÉSUMÉ OF VARIOUS LESSONS

### SUGGESTIONS FOR LESSONS

(1) LESSONS ON THE TACKING AND RUNNING STITCH. (a) *Making a needlebook* (Children aged 6-7).—Let the children have pieces of canvas 4 inches by 6 inches, and pieces of flannel 3 inches by 5 inches. Embroidery cotton in two colours. The canvas is doubled into book form and the children are told they can decorate it how they like in the tacking or running stitch. They should be encouraged to draw their needlebook on paper, and cut it out. Then with coloured crayons they can decide how to arrange their stitches. They must be taught to keep the outline of their pattern some distance from the edges which will be afterwards frayed out to form a suitable finish. Children can be shown how to do this themselves by removing one thread at a time. Fig. 10 shows the kind of straight line pattern they will



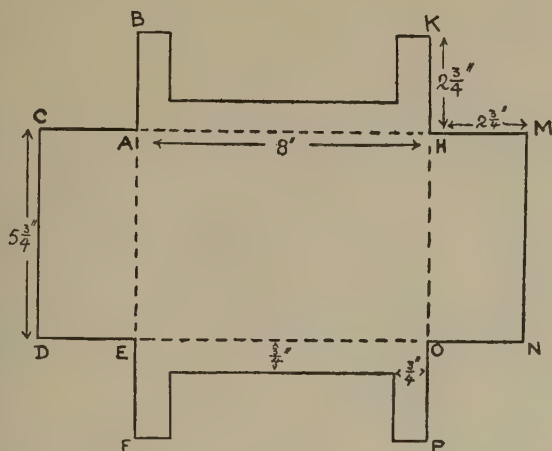


Fig. 12.

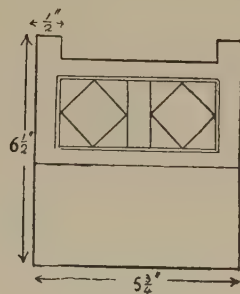


Fig. 13.

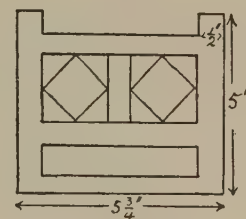


Fig. 14.

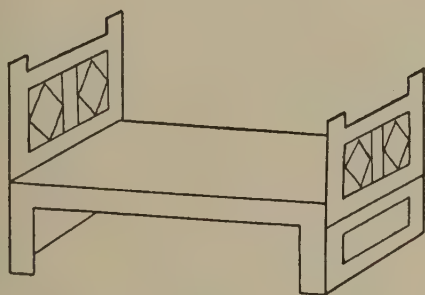


Fig. 15.

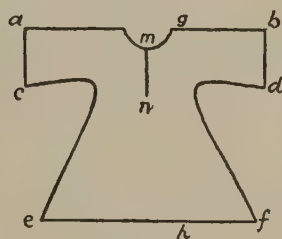


Fig. 16.



Fig. 18.



Fig. 17.

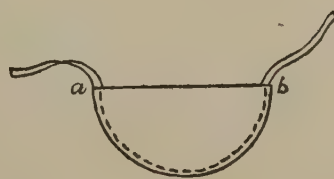


Fig. 19.

Figs. 12, 13, 14, and 15. Stages in making a doll's bed of cardboard. Figs. 16, 17, 18, and 19. Soft flannel is a suitable material for use in making doll's clothes. These illustrations show method of cutting a kimono dress, cape, and cap.

## THE TEACHER'S TREASURY

probably think of. When the cover is finished, the flannel is folded down the middle, placed in the cover, and securely fastened with the running stitch.

(b) *Making a mat of unbleached calico* (Figs. 7, 8).—This is more difficult for the six-year-olds and sevens. They must be allowed to do it their own way to a great extent. Allow the child to fold the edges and pin them at intervals if the need arises. For the first few exercises let the child make under and upper folds equal in size. The child, being long-sighted, will tend to make long stitches—that is, she will tack her mat around. As we have said before, let the child use knots at this stage if she wishes, for beginning and finishing off.

(c) A great many exercises at this early stage will consist of making the clothes for a doll's bed, so we give directions for making a strong bed of cardboard of a suitable size for little ones to furnish with clothes.

Fig. 12 shows the base of the bedstead and size; the dotted lines represent half-cuts in the cardboard. When these are made, the sides and ends can be turned down. Secure together the corners AB, AC; ED, EF; OP, ON; HM, HK (Fig. 12). If thick cardboard is used corners may be joined by using paper hinges; if thin cardboard is used, flanges may be left for securing the corners. Use seccotine for sticking. Figs. 13 and 14 show the head and foot of the bedstead; draw and paint some pattern on them and paste securely each end of bed, as in Fig. 15. The bed looks best painted dark brown.

(2) LESSONS ON CUTTING OUT SIMPLE CLOTHES FOR A DOLL.—It is well to give children experience as soon as possible in cutting out material for themselves. If they are given odd scraps of stuff, they can make experiments with them without fear of wasting expensive material, and can have the joy of cutting out, for most children would rather plan and cut out than sew.

Dolls can be brought to school or a school doll made by shaping old stockings. Soft flannel is easy to sew and does not need hemming, so scraps of this will be most suitable. The more colours the better, so that children can discuss them and find out how to combine them. The "kimono" dress is best for little ones, because it calls for but two seams to be sewed and is cut in one piece. To cut the pattern (Fig. 16), two measurements are needed (let the children use tape measures if possible): (a) the length from the shoulder to the bottom of the desired dress (*g h* in Fig. 16), and (b) the length from the upper edge of one sleeve to the other across the shoulders (*a b* in Fig. 16). With these measurements a drawing should be made of the pattern. When it is cut, it should be fitted on the doll. When the pattern is ready, it is pinned on the cloth. The edge *a b*—shoulder-sleeve line—should be pinned along the fold of the material. To make it easier to slip over the doll's head, a slit may be cut down the front (*m n* in Fig. 16). The sewing is along *e c* and *f d*. Ribbons may be sewn at *m* for ties. A cape is easily made by cutting a circle or a half-circle according to the fullness desired, and cutting out a smaller circle

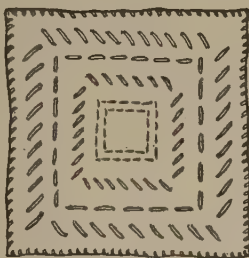


Fig. 20.

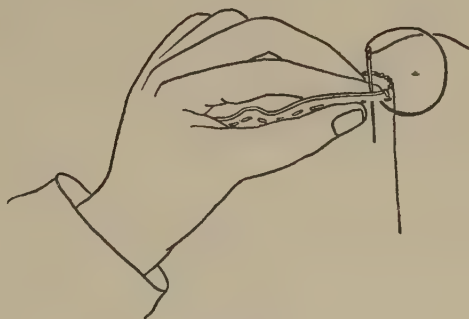


Fig. 21

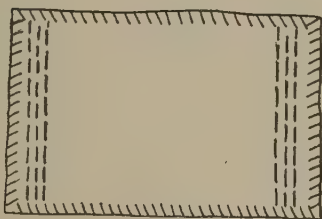


Fig. 22.

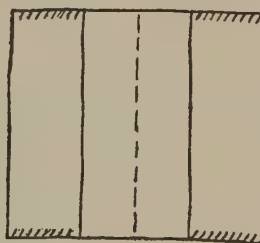


Fig. 23.



Fig. 24.



Fig. 25.



Fig. 26.



Fig. 27.

Fig. 20. Square of canvas for top of pin-cushion showing over-sewing pattern. Fig. 21. Correct way of holding the work when over-sewing. Fig. 22. Blanket for doll's bed. Fig. 23. Book-cover or card-case. Figs. 24, 25, 26, and 27. Tea-pot handle cut from soft felt and decorated with blanket stitch.



## THE TEACHER'S TREASURY

for the neck (Fig. 17). The length of the cape is the length  $a b$ . A pattern should first be cut. To draw the circle, a circle-maker can be made by the children from a strip of cardboard (see Fig. 18), where  $a$  is the hole for the pencil and  $b$  shows pinholes where a drawing-pin is inserted on which to turn the strip.

Fig. 19 shows how to make a pattern for a cap. Using the circle maker, draw a half-circle as in Fig. 19. The straight line  $a b$  is long enough to reach from the neck below the ear, over the doll's head, to the same place on the other side of the doll. The dotted line  $a b$  represents the gathering thread. Strings for cap or hood are attached at  $a$  and  $b$ . Children will delight in dressing their dolls in this way to represent Red Riding Hood. Indeed, with a little thought they can dress their dolls to represent simply all the people in the story world.

(3) LESSON ON OVER-SEWING (TOP-SEWING OR OVER-SEAMING), Children 7-8. *Making a pin-cushion* (Fig. 20).—Two squares of canvas the size of a pin-cushion, and coloured cottons are required. The square which is to form the top of the pin-cushion can be decorated by over-sewing stitches worked on the flat, and by running stitches. Working the over-sewing stitch thus will teach the children the method of inserting the needle for over-sewing, and also the correct slope of the stitch. Then let them fold down a single fold  $\frac{1}{4}$  inch deep round both squares, place the two squares together with the turned-down edges facing each other, and over-sew them together along three sides. Fig. 21 shows the correct way to hold the work; the stitch is of course worked from right to left and at right angles to the material, which lies along the first joint and around the fingertip of the first finger of the left hand. It is kept in place with the thumb and first finger, as shown in Fig. 21.

Stuff the pin-cushion with odd cuttings of material, and then over-sew the remaining side.

Fig. 22 shows a blanket for the doll's bed. It is over-sewn with coloured embroidery cotton all around the single edge of the flannel, and has three rows of running at each end to represent the coloured stripes at the ends of a blanket. Exercises in over-sewing on calico (which should be soft and loosely woven) will consist in making pillow, bolster, and mattress for doll's bed. Narrow single folds should be turned down as for pin-cushion, but in the case of calico they must be tacked to keep them in place before over-sewing. Fig. 23 shows a book-cover or card-case.

(4) LESSONS ON THE BLANKET STITCH.—Besides making clothes for the doll's bed, there are many pretty things the child can make from flannelette or felt, and decorate with blanket stitch. Figs. 24, 25, 26, 27, show how to make a quaint Polly tea-pot handle from a piece of felt or soft thick material. First cut the pattern from paper, then place the pattern on a piece of folded material (Fig. 24) and cut it out so that unfolded it appears as in Fig. 25. Fig. 26 shows that all

## ELEMENTARY SEWING

cut edges are covered with blanket stitch, and that the edges of the head and tail are fastened together with this blanket stitch, leaving an opening for the handle of the tea-pot. Fig. 27 shows how Polly can be decorated with pieces of coloured felt pasted on for beak, comb, and wings. If the wings are decorated with the running stitch, it will keep them more secure. The eye may be a red or black bead sewn on, or it may be painted.

Figs. 28, 29, show a pretty little Noah's Ark bag. The house is made of red felt or soft material, the roof of grey felt. The stitches for the windows and fastening the sides are in black or white silks. Fig. 29 shows the construction. The roof is fastened to the top of wall by the running stitch. The children must remember to sew the little windows in before the straight sides of the bag are blanket stitched together. A piece of cord or plaited silk sewn to the roof forms the handle. To open the bag, lift up the roof on one side. Children can cut out paper or cardboard animals to go in their bag if they wish.

(5) LESSONS ON THE HEMMING STITCH.—This is first taught on canvas. Let the children make a book-marker and line it with sateen. They can decorate the piece of canvas that is to form the top half of the book-marker with the hemming stitch (Fig. 30) worked on the flat. This will teach the children the method of inserting the needle and the correct slope. The decoration on the canvas must be done first, then turn down a single fold of the canvas along the long edges, and also turn down the edges of the sateen all around. Place the turned-down edges of canvas and sateen together and tack, then over-sew together the two long edges of both. Run the short edges of sateen and canvas together. Fray out the ends of the canvas to form a fringe.

The hemming stitch can be taught next on calico, when making a quilt for a doll's bed (Fig. 31) or a mat. Use unbleached calico. Lay double folds about  $\frac{1}{4}$  inch in depth down the long edges, tack and afterwards *hem*. To the child first learning hemming, the stitch is an expansion of tacking, slanting tacking to protect raw edges and keep folded material flat. The stitch is worked from right to left and shows on the one side as half of a V.

At first children will not do more than about eight stitches to the inch, with rather a wide slope; with practice the stitches will get smaller in size and spacing, especially as the child gets older and her eyes approach normal vision.

Fig. 32 shows how the hem should be held, just over the bed of the nail, and kept in position by placing the middle of the left thumb on the edge of the hem. When the long edges are hemmed, turn down the short edges and hem. Oversew the open corners. Fig. 31 shows a pretty and easy design to work on the quilt or mat in running stitch. The long lines of this design may be worked in one colour and the zigzag lines in another. Encourage the children to work out their designs on paper first.

## THE TEACHER'S TREASURY

The making of a handkerchief will afford practice in hemming on finer material.

The beginnings and fastenings of threads should by now be tucked in neatly and sewn over; place a  $\frac{1}{2}$ -inch end of thread along the top between the folds and catch in as the top-sewing proceeds. If the thread has to be joined, have both ends lying along the top of the seam and catch in.

(6) LESSONS ON SEW-AND-FELL LEADING TO RUN-AND-FELL.—Let the children make a bag or cushion slip (Fig. 33) from three strips of coloured material. They will have to consider how to join their strips neatly and strongly. Let them decide which coloured strip is to go to the middle (it looks best if this is the widest strip), then let each child lay a single fold  $\frac{1}{4}$  inch deep down the long edge; now take the strip to go next to it and lay a single fold  $\frac{1}{2}$  inch deep down its long edge. Place the folds together with the raw edges on the inside and tack (Fig. 34). Begin top-sewing (Fig. 34). Then flatten out with a thumb nail or "bone flattener" and hem (fell) after turning up the  $\frac{1}{2}$ -inch fold for about  $\frac{1}{4}$  inch (Fig. 35).

This leads to the construction of a run-and-fell later. Fig. 33 shows the finished cushion cover.

Fig. 36 shows the run-and-fell seam. This is much used on woollen and flannel garments, and in all cases where the seam is required to be very flat. It is made on the wrong side. Lay the edges together, one edge being from  $\frac{1}{2}$  to  $\frac{3}{4}$  inch below the other; run them together. Then turn the upper edge over the other and hem it down.

*Teaching the chain stitch.*—Fig. 37 shows the chain stitch. This can be first taught on canvas. When inserting the needle for a stitch, the loop of thread is held firmly under the left thumb and is released when the thread has been drawn through. The children will find the chain stitch very useful when decorating their bags, etc. Fig. 38 shows a bag for buttons that the children will delight to make. It gives practice in sewing on buttons (notice the button heads), and the little figures can be worked in chain stitch.

*Teaching the French seam.*—The making of a shoe-bag will introduce the French seam, and the chain stitch can be used to embroider the word Shoes on the bag. Material required—a piece of crass 32 inches by 12 inches. Fold the material in half (Fig. 39) and work a French seam down each side as follows: run the two edges together on the right side, working the stitches  $\frac{1}{8}$  inch from the edge; then turn the work on to the wrong side (Fig. 41) and do a second row of running on the wrong side which encloses the raw edges and hides them. Keeping the bag on the wrong side, make at the open end a deep hem  $1\frac{1}{2}$  inches in depth (Fig. 40). Sew a piece of broad tape inside the bag below the hem by running. Run the top and bottom edges of the tape so that a space is left for the insertion of a draw string (Fig. 40).

*Lessons on herring-boning.*—This lesson begins with the introduc-



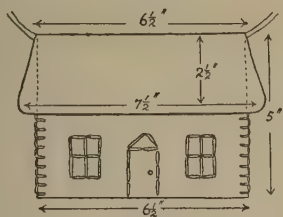


Fig. 28.

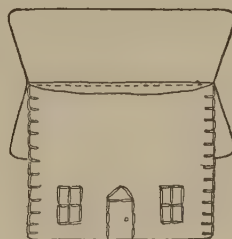


Fig. 29.



Fig. 30.

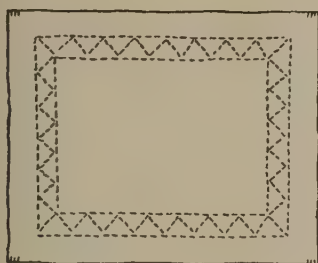


Fig. 31.

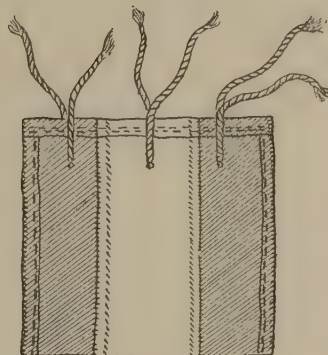


Fig. 33.

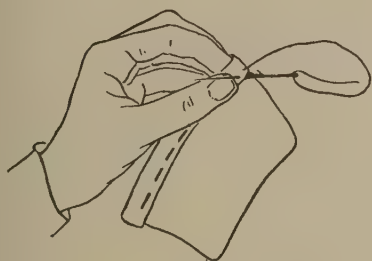


Fig. 32.

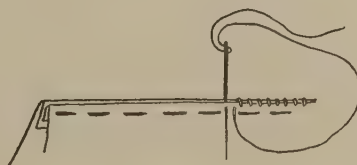


Fig. 34.

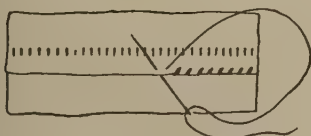


Fig. 35.

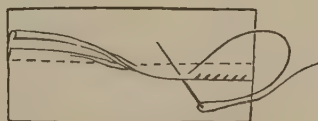


Fig. 36.

Figs. 28 and 29. Noah's Ark bag. Fig. 30. Book-marker, made from canvas lined with sateen. Canvas decorated with hemming stitch. Figs. 31 and 32. Hemming stitch used for quilt for doll's bed. Figs. 33, 34, and 35. A bag or cushion slip with sew-and-fell seam. Fig. 36. Run-and-fell seam.



## THE TEACHER'S TREASURY

tion of a fresh material—flannel. Children enjoy a fresh material, and flannel, so soft and elastic, comes as an agreeable change after so much work on unbleached calico. They learnt to tack on calico, and they are now going to learn a new kind of tacking on flannel. A large needle-book can be made of flannel, and the single folds along the edges fastened with herring-boning. The children must notice the new stitchery is worked from *left* to *right* in zigzag fashion—one row of stitches on the double fold, and the lower row on the single material just beneath the fold (Fig. 42). As much material should be on the needle as is left between each stitch, and in beginning or finishing threads, run the needle on the right side (Fig. 43) over the last three or four stitches, and let the end of the thread lie between the folds. Notice in Figs. 44, 45, how carefully the corners must be turned for strength and beauty. Herring-boning is difficult for children, but they soon realise its value, for it stands in place of an extra fold of cloth and with thickly woven materials this is a great advantage. It cannot be done over the raw edge of a material that is very likely to fray. But the main reason why children like herring-boning is that it is constructive and decorative at the same time, and suggests all sorts of patterns.

*Pattern making from direct measurement.*—Making a pattern for the Magyar tunic, frock, or pinafore. This is a useful pattern, for it can easily be adopted to the prevailing fashion and the needs of individual children. Children who have cut patterns for their dolls in the manner described in a previous lesson will find little difficulty. The size of the paper used will depend on the length and width of the garment. First they decide on the length by measuring from the top of the shoulder to the length required, generally just below the knee; to this length they must add 1 to 2 inches for the hem. The width of the paper will be half the bust measurement. Cut out a piece of paper twice the length by half the bust, and fold in half to equal length of garment (Fig. 46). Keep the fold at the top. Crease in four through length and width (Fig. 46). Mark points E, F, G, H, K, and join. EF is curve for neck line; this should be raised 1 inch for back neck line.

The children should make all their measurements with a tape rule.

(7) A LESSON ON PLEATING.—This can be taught in making an overall for themselves or a small pleated apron for a doll (Fig. 47). Materials used: unbleached calico or casement cloth. Discuss with the children the width of pleats and the reason for pleating (to reduce fullness). Pleats may be 1 inch,  $\frac{3}{4}$  inch,  $\frac{1}{2}$  inch, or  $\frac{1}{4}$  inch in size, the width between being always less with the larger pleat and about equal with the  $\frac{1}{2}$ -inch size. All pleats and spacings, however, are matters of personal taste; but children will see that one pleat should not cover the fold of another pleat, as this would be both ugly and make the article difficult to wash properly. Figs. 48, 49, show the



Fig. 37.



Fig. 38.

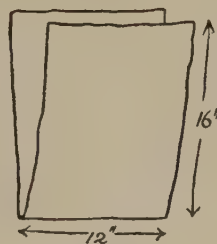


Fig. 39.



Fig. 40.

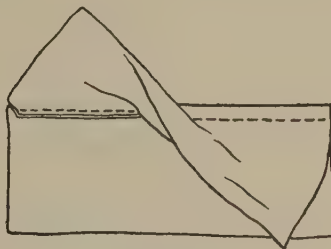


Fig. 41

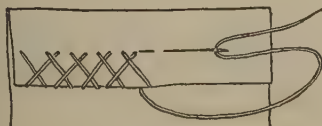


Fig. 42,



Fig. 43.

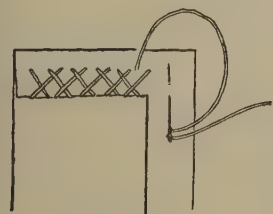


Fig. 44.

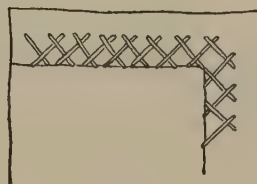


Fig. 45.

Fig. 37. The chain stitch. Fig. 38. Bag for buttons. Figs. 39, 40, and 41. A shoe-bag, showing use of the French seam. Figs. 42, 43, 44, and 45 illustrate herring-boning on flannel.

## THE TEACHER'S TREASURY

notched paper which serves as a guide for the folding of the pleats, and the tacked pleating. Fig. 50 shows the overall being hemmed to a band. Figs. 51 and 52 show different examples of box-pleating.

(8) THE BUTTONHOLE STITCH.—Mats form a good exercise for this. A fresh material may be introduced here—linen—a fabric, like flannel, that needs a protection for its raw edge when it cannot be folded. Children will probably have learnt the buttonhole stitch under the name of blanket stitch. When sewn widely apart, yet strong enough to prevent the ravelling of raw edges, it is known as blanket stitch or loop stitch (Fig. 53). When sewn quite closely together, it is known as embroidery or single buttonhole stitch. It is worked from left to right. The small mat (Fig. 54) is excellent for practice. Begin with a back stitch or leave enough loose thread to darn securely on the wrong side. The work should be held over the first and second fingers, with the raw edge towards the worker. Keep it firmly in place with the thumb and third finger. Bring the needle out at the raw edge, keeping the thread beneath the thumb. Insert the needle with  $\frac{1}{8}$  inch to  $\frac{1}{4}$  inch space between each stitch, go on like this till the corner of the mat (Fig. 54) is reached, then notice the corner stitch will form a diagonal line with the two stitches each side.

(9) BACK STITCHING.—The mat or collar may form the basis of teaching this stitch, the strongest of all stitches and a very decorative one. They can outline pretty patterns on their mats in this stitch. The children will already know a little about it when “finishing off,” as they learn then that repeated stitchery means security.

At first they practise on rough material (a mat); later they will use the stitch for joining seams, strengthening neck and waist bands, and finishing the overlapping of openings in garments. (The back stitch is shown on the mat—Fig. 54.) To work the stitch, place the needle back  $\frac{1}{8}$  inch from where the thread came out and bring out  $\frac{1}{8}$  inch in front, making  $\frac{1}{4}$  inch in all (Fig. 55). Repeat all stitches in the same way. Do not draw the thread too tightly, and at each stitch keep the thread either to the right or left of the needle. Fig. 56 shows how the wrong side should look.

(10) SINGLE DARNING (TACKING).—This, again, should first be taught to decorate a mat, a needle-book, etc. This new exercise shows the children an interesting change of position—the needle moves vertically along the material, up and down. To begin, the *needle goes up*: place the eye end of the needle upon the first and second fingers of the right hand (Fig. 57) and hold in place by the thumb, lifting on the needle the required number of stitches (Fig. 57). *Coming down*, the needle is held differently: it is now held between thumb and first finger as for top sewing (Fig. 58). Darning may be done either on the right or wrong side; it really depends on the weaving of the texture. It is generally considered better to darn on the wrong side, so that the loops

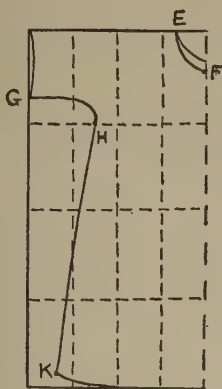


Fig. 46.

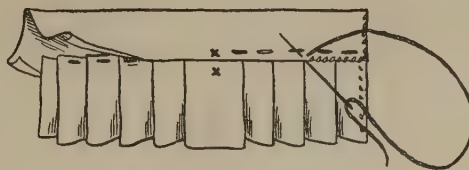


Fig. 50.



Fig. 51.

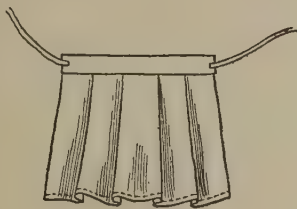


Fig. 47.

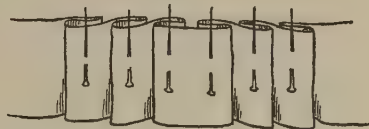


Fig. 52.

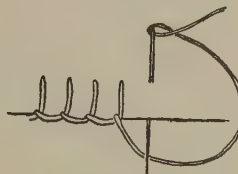


Fig. 53.

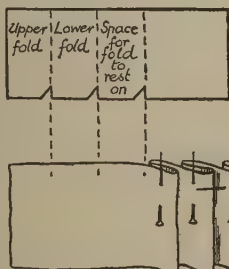


Fig. 48.



Fig. 49.

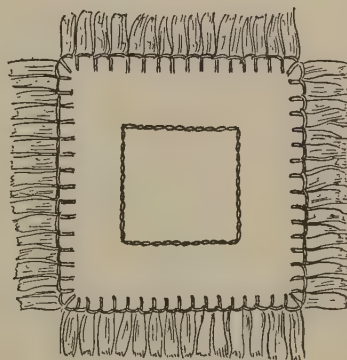


Fig. 54.

Fig. 46. Pattern making from direct measurement. Figs. 47, 48, 49, 50, 51, and 52 show examples of pleating and box-pleating. Figs. 53 and 54. The buttonhole stitch.



## THE TEACHER'S TREASURY

left for shrinking are hidden; but as these disappear after the first washing, it is of little consequence. A really good darn looks well on either side.

### V. SOME POINTS OF INTEREST AND DIFFICULTY

(1) APPARATUS NECESSARY IN TEACHING NEEDLEWORK.—Giant diagrams of stitches and processes such as hems, seams, simple openings, etc., should be made on pieces of brown or white paper. Water-colour paints and Indian ink are good for making the diagrams clear; coloured chalks may also be used. Even better than diagrams on paper are actual specimens partly worked so that the child can see how the needle is going, or perhaps try a stitch on the specimen. For demonstration purposes, Hessian cloth is perhaps best, especially if scarlet or black wool is used for making the stitches.

(2) THE TEACHING OF KNITTING IN THE NEEDLEWORK LESSON.—Although suggestions have been given in the Needlework Schemes for knitting, not a great deal of time should be given to it in the actual lesson periods. The work in knitting and crochet is largely recreative, and children can do it at their leisure when once they have been taught. The correct method of holding the wool and needles is important, and that is shown in Fig. 59. The thumb remains stationary, the forefinger of the right hand lifts the wool forward for each stitch. The wool is passed lightly under the second and over the third and fourth fingers; this tends to give that even tension which is the keynote of good knitting. The advantage of teaching the children knitting in the needlework lesson is that every child may be able to have a piece of work to take up if necessary, whenever she has to wait for special help.

(3) MAKING CORDS FOR BAGS, ETC.—In the needlework lessons the children will soon feel the need for cords to make handles for their different bags—for example, the Noah's Ark bag, the button bag, etc. A great deal of expense is saved if they are taught to make their own, and better artistic results are obtained, for they can make their cords match their work. Fig. 60 shows a simple and well-known way of making a twisted cord. To make this cord, the child takes a thread, or strand of threads about one-half the thickness required for the finished cord, and rather more than twice the length required. First tie or loop one end round a hook in the wall (or a child can hold this end) and the other round a pencil (Fig. 60). The threads must be held absolutely taut, between the left-hand thumb and first finger, close up to the pencil, giving the pencil, however, sufficient room to be freely and quickly turned round (Fig. 61). Turn the pencil towards the worker and downwards. When the whole length of threads shows a tendency to kink, fold the length into half, putting both ends on the same hook, while still keeping the entire length tightly stretched. Now put the pencil again in the doubled end, hold in the same way



Fig. 55.



Fig. 56



Fig. 57.



Fig. 58.

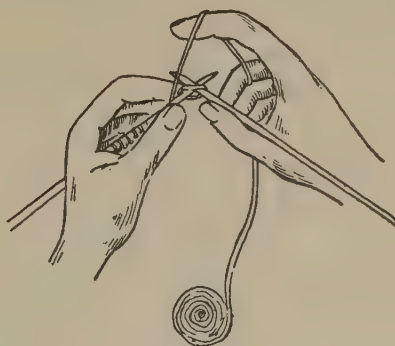


Fig. 59.

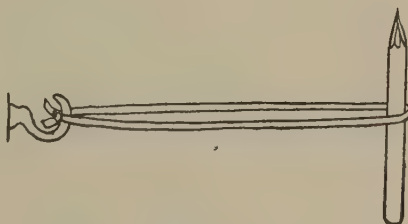


Fig. 60.

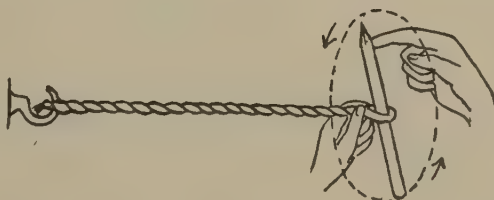


Fig. 61.

Figs. 55 and 56. Back stitching. Figs. 57 and 58. Single darning. Fig. 59. Correct method of holding the wool and needles in knitting. Figs. 60 and 61. Simple way of making a twisted cord.

## THE TEACHER'S TREASURY

(Fig. 61), but *reverse* the movement of the pencil, turning it downwards and *away* from the worker. The cord will practically twist itself in this direction, and when no further twisting is possible, release the ends off the hook and knot them to prevent unravelling. A fuller cord can be made by folding *three* times instead of twice after the first twisting; but if this is done, a longer set of threads must be used—more than three times the length of the required cord. Different coloured strands may be used with pretty effect.

Another pretty and easy cord can be made by knotting two thick threads of different colours at one end. Begin to work the chain stitch with the fingers, first making the loop with one colour, then the other. This is sometimes called the double chain stitch.

(4) REPAIRING LESSONS.—These can be taken, if desired, from Standard I, children of seven to eight upwards. It adds interest and practical value to these lessons if sometimes standard methods are departed from and the children trained and encouraged to devise methods of dealing with the wide variety of repairs often presented in a sewing lesson. It is a good plan to let each class have a mending basket of its own, in which are kept a number of pieces of material and odds and ends useful for mending.

Two methods may be adopted in the mending lesson. (1) The lesson may be limited to one point only—the sewing on of buttons, patching, etc. This method breaks down unless every child can bring the same kind of repair. (2) The children can be allowed to bring anything that needs repair, and the teacher can explain to the whole form points of interest as they arise.

The mending for the youngest ones will consist chiefly of sewing on buttons (pierced linen buttons and buttons with two holes should be used by children of seven to eight), sewing on press-studs, and perhaps repairing hems. Older children can replace hooks and eyes (using over-casting stitches placed closely side by side; only in Standard IV perhaps should the hooks and eyes be sewn on by buttonholing); do easy repairs to seams that they have already been taught, sew on torn lace, tape strings, elastic, etc. As they grow older, the work in the mending class will thus become more difficult and varied, and if the interest can be maintained, it will form a valuable part of their school work.

Even before the younger ones begin the mending lessons, they will enjoy furnishing a mending basket, thus learning the names of different materials and their uses.

# HANDWORK FOR SPECIAL OCCASIONS

## I. GENERAL PRINCIPLES AND AIMS

PERHAPS the most valuable form of handwork and that most interesting to the children is the handwork that centres around special occasions, special festivals. There is such a sense of purpose in all that is done and such joyful anticipation worked into every detail. No room ever looks so gay as the room the children decorate themselves to welcome Christmas, no meal ever, perhaps, tastes so sweet as that that rests on a table decorated by themselves. There is about some seasons a certain mystic charm that little ones get to know and enjoy through the handwork lesson. Autumn, for example, is full of this charm, which can be expressed in some of the ways suggested below. Handwork, moreover, in connection with special occasions gives an opportunity for revision, as it were: the children can put into practice all that they have learnt, and adapt it to different needs; they can experiment with a great amount of varied material, more than is possible or necessary on ordinary occasions.

Below we have taken some of the most interesting special occasions and suggested suitable handwork for them—handwork that will foster the spirit of play, so necessary if a festival is to be a festival and not an elaborate ceremony.

## II. MATERIALS

The materials will be those suggested in the sections on "Paper Work" and "Waste Material," but will be more varied even, for many purposes are in view—useful presents, table decorations, room decorations, invitation cards, Christmas cards, etc. Perhaps the materials most necessary are plenty of coloured paper of all kinds and gum and paste of some kind. Grip-fix is a beautifully clean paste and a good adhesive when very delicately coloured paper is being used. It is 1s. 6d. a tin.

## III. SUGGESTED LESSONS FOR SPECIAL OCCASIONS

### (I) *The Autumn Term. Hallowe'en*

Hallowe'en is, or should be, a charmed time for everyone. Little ones enjoy the legends and poems connected with it. The handwork for October will be grouped around harvesting. A garden and an orchard scene can be made by the little ones on the sand-table, with the



## THE TEACHER'S TREASURY

help of small branches of trees, and beads of red, yellow, and green for the apples, or pieces of soft paper crumpled up. Piles of yellow, red, and green beads can lie all about the orchard ready for barrels, carts, boxes, baskets which can be made from paper, or small boxes. The cornfields can be represented by squares of yellow paper, and sheaves of corn to stand in the fields can be made by fringing a long strip of yellow paper, rolling it round and tying it in the middle (as in Fig. 1). Bundles of raffia (using the waste pieces) can be used instead of paper. Fig. 2 shows how a pretty festoon can be made for the blackboard by cutting, out of coloured paper, leaves and apples and pasting them together. When the leaves begin to fall, the children should be encouraged to bring the prettiest ones to school, choosing both pretty shapes and pretty colours. These they can trace on paper, colour and cut out, paste together or sew together to make festoons to form another border across the top of the blackboard or to decorate the room (Fig. 3).

Later, when frost, wind, and rain have done their worst and leaves have gone from the trees and Hallowe'en draws near, they will delight in preparing for a Hallowe'en party. They will like it best of all if it is a witches' party and they can all be witches. The witches' hats for the children to wear can be made from newspaper (see section on "Waste Material"), rolling it to make a conical hat and pasting or sewing the seam together. These hats must be decorated with coloured paper. Clever children may be able to add brims. But before they make their hats they must plan some decorations for the form-room. Let them practise cutting leafless trees from black and brown paper, beginning always to cut at the base of the tree. Several lessons may be necessary before good trees are cut. These can then be mounted on blue-grey paper, or dark blue paper for a midnight sky. Before pasting the trees on, arrange them carefully and leave a space for a big moon, for witches always fly by the light of the moon. Older children can draw the moon freehand, little ones need something round to draw around. Fig. 4 shows one kind of decoration that can be made from leafless trees and moon that will delight the children. It is made from dark blue or grey paper and the trees are black. The moon has been cut out and a piece of yellow tissue paper pasted at the back. A witch on her broom, like Fig. 24, may be cut out and pasted to the back of the moon, so that when the picture is held up to the light or hung in the window, she may be momentarily visible as she flies across the moon. A border of brown paper may be added to the picture. Several of these or a frieze can be made to decorate the form-room. The children can imagine they are the witches riding to the party. Other friezes or pictures that the children may like to make will be of owls or black cats.

*Lanterns* will form an important part, both of the decorations for All-Hallowe'en and for Christmas, so we give various suggestions for the making of them.

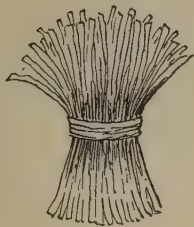


Fig. 1.



Fig. 2.



Fig. 3.

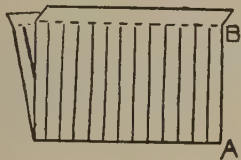


Fig. 5.



Fig. 4.

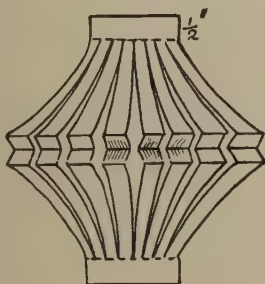


Fig. 7.

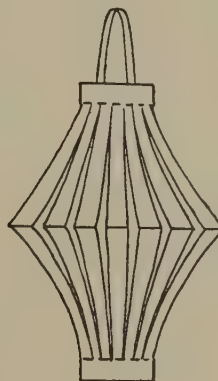


Fig. 6.



Fig. 8.

Fig. 1. Corn sheaf. Figs. 2 and 3. Pretty festoons. Fig. 4. A scene by moonlight made from dark blue or grey paper. The moon is of yellow tissue paper. Figs. 5, 6, 7, and 8. The preparation of paper lanterns.

## THE TEACHER'S TREASURY

(a) Figs. 5 and 6 show an effective lantern. Fold a piece of coloured paper as in Fig. 5. Cut from the folded edge up, as A to B. The cut strips may be any width, but are prettiest  $\frac{1}{4}$  inch wide. A piece of paper 9 inches by 12 inches makes a good lantern. When the paper is cut, bend it round and paste the edges together, as in Fig. 6. A slightly different shape (Fig. 7) can be made by folding the paper before cutting (as in Fig. 8). To make the lantern shown in Fig. 9, the strips in Fig. 10 are cut with a sharp pen-knife and the paper is not bent. Fig. 11 is made by folding the paper at uneven lengths; the cuts are first made on folded paper from A to B (Fig. 12) and then lengthened on the long side singly to C. Fig. 13 shows a square lantern made very much in the same way, but after cutting, fold into distances (as in Fig. 14). Leave flanges on the top strips, AA, for fastening together. This lantern looks pretty if coloured tissue paper is pasted to the top and bottom edges; this must be done just before the lantern is closed up by flanges A. It will form a coloured prism inside lantern. Figs. 15 and 16 show another way of altering the shape of the lantern. Children will enjoy making these and bending the paper in different ways to alter the shape. All these lanterns look better lined and the lining keeps the curved and bent sides of the lantern in shape. If the lanterns are made from paper 9 inches by 12 inches, the thinner lining paper or tissue paper should be  $6\frac{1}{2}$  inches by 12 inches. The lining becomes a cylinder inside the lanterns in the case of Figs. 6, 7, 9, 11, 16. Paper handles may be added (as in Fig. 6).

(b) Fig. 17 shows a very easy lantern for little ones to make. It is a three-cornered lantern. A strip of brown paper is folded as in Fig. 18. Each side is decorated with pieces of coloured paper carefully pasted on. Older children can cut out patterns (as in Fig. 17) and paste coloured paper at the back. For handles, coloured cord or raffia to match the design can be used, or strips of brown paper (decorated with cut paper shapes) can be pasted to the middle of each side and fastened at the top by sewing or paste. A four-sided lantern can be made in the same way; in this case one long handle is pasted on opposite sides.

(c) Some lanterns may be made simply from flat pieces of paper (as in Figs. 19 and 20). All sorts of beautiful shapes can be cut in this way. The lanterns shown in Figs. 19 and 20 look well cut from red or orange paper, black paper being used for the figures on them and for the bands at the top and bottom. A piece of raffia or a black cord is passed through holes in the top band (as in Fig. 19). Cutting out these lanterns (they can be drawn first, if desired) is excellent practice for the children and much can be taught them in these lessons about colour and design.

(d) Fig. 21 shows a rather more difficult lantern, but one capable of fine decorations. Fig. 22 shows the flat pattern of the sides of the lantern and the design drawn on. The background can be cut out with scissors, and coloured paper pasted over lantern on the inside.

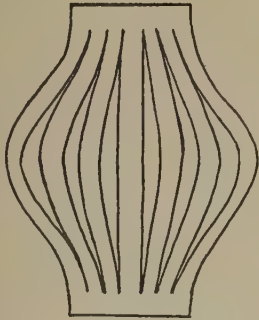


Fig. 9.

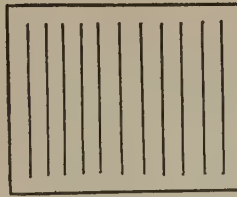


Fig. 10.

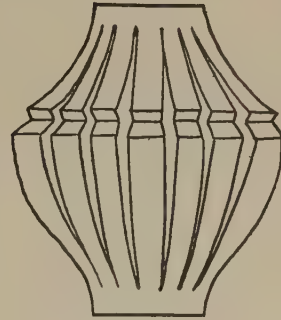


Fig. 11.

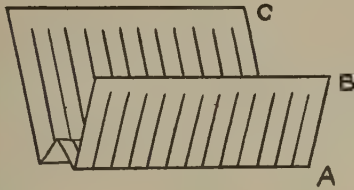


Fig. 12.

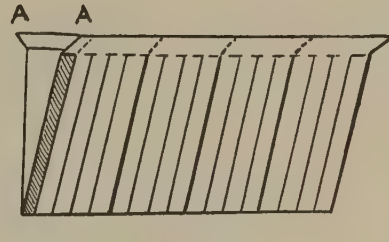


Fig. 14.

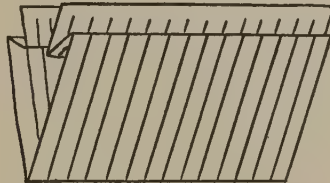


Fig. 15.

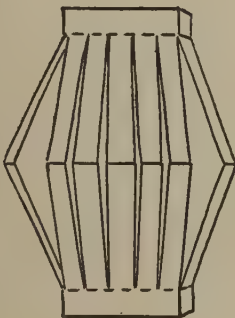


Fig. 13.

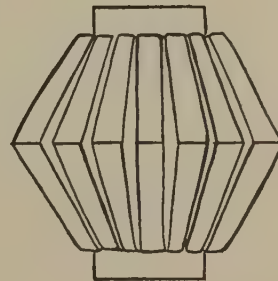


Fig. 16.

Figs. 9 to 16. Here are more effective designs for paper lanterns. These lanterns may be lined with coloured tissue paper.



## THE TEACHER'S TREASURY

Fig. 23 shows how the top and bottom are cut ; these should be of cardboard (though paper will do). Knot the thread that hangs the lantern on the inside of the lid. Beads or paper decorations may hang from the bottom (as in Fig. 21).

Here are two suggestions for toys for the Hallowe'en party.

(a) A witch that travels across the room. Cut out of stiff paper or cardboard two witches (as shown in Fig. 24). Paint the paper black or cover with black silhouette paper ; this is as effective and easier than painting the witch different colours. Now choose a reel, put a piece of pencil or round rod (a piece of a wooden meat-skewer will do) through so that it projects about a quarter of an inch each side ; see that the reel turns easily on the pencil. Fasten the two cardboard witches to the pencil axle each side of the reel (as in Figs. 24 and 25), either by making holes in the cardboard in the place shown in Fig. 24 and pushing it over the pencil so that it fits tightly (if needs be it can be glued and a cardboard washer also glued over again), or the figures may be fastened by drawing-pins to the ends of the axle. Be quite sure the cardboard figures do not interfere with the turning of the reel. Now tie a stout string or cord rather high up to one side of the room, put the figure on it, slant the string, and see it travel down (as in Fig. 24). This is a very amusing toy. Little paper baskets holding sweets or Hallowe'en fortunes can be brought by the witch, and she can be arranged so that she travels over the table where the children have their Hallowe'en tea-party.

Clever children may be able to design other figures to travel on the string as this one does, but they must remember when drawing their patterns to make the greater part of the figure come below the reel and in *under it*, otherwise it will not balance.

(b) Fig. 26 shows another interesting and easily made movable toy that will delight little ones. Let the children draw on stiff paper or cardboard the roof of a house and a big chimney ; to make their roof more beautiful they can add the tops of some trees (as in Fig. 26). This drawing can be painted, but it looks very effective if the roof and chimney are covered with red paper and the trees with green. Now cut out a circle of cardboard to fit behind the chimney (as shown by the dotted lines in Fig. 26). Cut out and paste to the circle at regular distances a black cat, an owl, a bat flying across the moon, and a column of smoke. Fasten the circle behind the chimney with a paper-fastener (A in Fig. 26). Turn the circle round and different figures (sometimes smoke) will appear on top of the chimney.

### (2) Christmas

The coming of Christmas is bound to affect the handwork lessons in a pleasant manner and will mean increased activity. We might consider Christmas handwork under three headings: (a) Decorations for the form-room, (b) Toys and decorations for the Christmas tree,



Fig. 17.



Fig. 20.



Fig. 19.



Fig. 21.

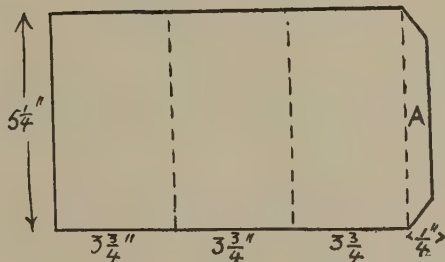


Fig. 18.

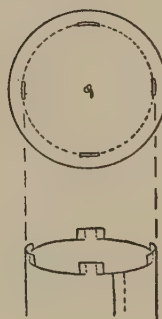


Fig. 23.



Fig. 22.

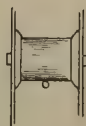


Fig. 25.

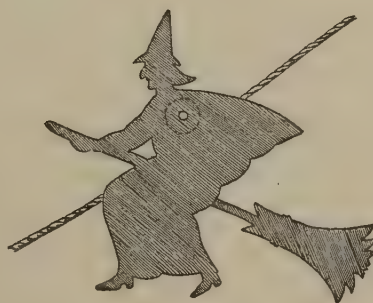


Fig. 24.

Figs. 17-23. The lanterns shown here are rather more difficult to make than those already described. When finished, they will prove most effective for Hallowe'en or Christmas decorations. Figs. 24 and 25. The witch that travels across the room. A clever little toy for the Hallowe'en party.

## THE TEACHER'S TREASURY

(c) Decorations for the table and useful presents and Christmas cards. We shall have to find time in the handwork lesson to make all or some of these things.

(a) *Decorations for the form-room.*—These are a valuable form of handwork, for even the youngest child can take part in them. Paper chains of all kinds can be readily made, and these should be the special work of the little ones—the babies and children of six just learning how to measure. Fig. 27 shows a well-known paper chain. To make this, cut strips of coloured paper say 4 inches by  $\frac{1}{2}$  inch. Little ones can have a pattern given them and tear the strips the right length. Make one piece into a ring, with either paste, needle and cotton, or a small piece of postage-stamp edging. Put a second piece through this and make into a ring, and so on. Children enjoy using white paper and colouring it themselves. Fig. 28 shows a very effective and easy way of making a chain; fold long narrow strips of tissue paper or other paper in half lengthways, and cut as shown in Fig. 28. Open it out and stretch it a little, and a beautiful chain will be seen. Fig. 29 shows a chain of holly leaves. To make this, fold long narrow strips of green paper in half, then in quarters, then again (Fig. 30); the number of times folded depends on the length. Draw a holly leaf on one side (as in Fig. 30). Cut it out, but do not cut the short edges, then unfold; if it is not long enough, more strips the same width can be cut and joined on. Red berries may be cut from red paper and pasted on the leaves.

For those teachers who do not want little fingers to get sticky, we give an old-fashioned way of making chains without paste—the slip-in kind. Fig. 31 shows the pattern for the chain; any size may of course be chosen, and not necessarily the measurements given, 5 inches by  $\frac{1}{2}$  inch. Lock A to B by means of the slits, putting the right-hand piece over the left. Little ones like to cut out paper bells by folding the paper (as in Fig. 32) and hang these bells to their chain (as in Fig. 33). Black letters may be pasted on yellow bells to spell out some such message as “A Merry Christmas.”

A beautiful frieze of pine tree may be made by folding a strip of paper over and over and then cutting it (as shown in Fig. 34). Be careful not to cut the paper at A and B. When the paper is unfolded, the long length of green trees may be pasted on dark brown paper (as in Fig. 35). Children will be interested in making five-point stars to go on their friezes and to decorate their Christmas tree. These are quickly made if a child folds a square in half (as in Fig. 36). Divide one edge roughly into three divisions at 1 and 2. Now fold the paper at the middle A, so that AB points directly towards the mark 2 (as in Fig. 37). Now fold triangle C to the back so that the paper looks like Fig. 38. Next fold AD to the back so that it lies along AB, and we get Fig. 39. Cut from B to E (Fig. 40); E can be any point on AF, but the nearer it is to A the more slender the points of the star are. Now unfold the lower piece cut off and we get a beautiful five-pointed



Fig. 26.



Fig. 27.

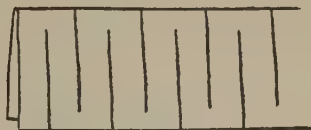


Fig. 28.



Fig. 29.



Fig. 30.

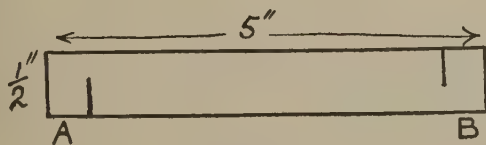


Fig. 31.

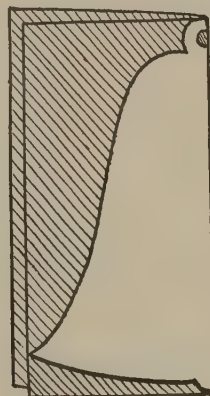


Fig. 32.

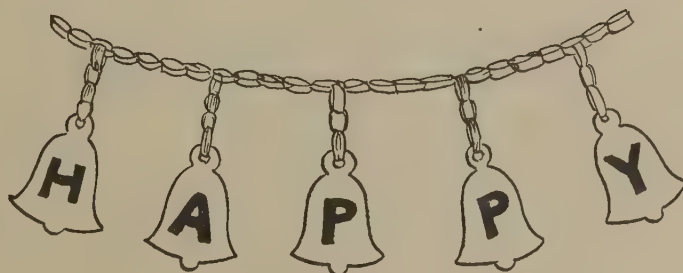


Fig. 33.

Fig. 26. Another amusing toy made with stiff paper or cardboard. Figs. 27-33. Here are some designs for paper chains. These are easy to make and are excellent for form-room decoration.



## THE TEACHER'S TREASURY

star (Fig. 41). This is an easy piece of paper folding and cutting that produces a very useful and attractive decoration.

Lanterns can be made to decorate the room similar to those described for the Hallowe'en decorations.

(b) *Toys and decorations for the Christmas tree.*—Bright-coloured paper decorations for the Christmas tree look very attractive and save the expense and sometimes danger of candles. Besides paper stars and lanterns and chains, pretty baskets for sweets can be made. Fold and cut the paper (as in Fig. 42) as though making a pyramid (see section on "Paper Work"). Fold triangle ABD over triangle ABC, so that the short edge AB lies along AC, and paste them together; do the same all the way round, and so obtain the pretty sweet-basket shown in Fig. 43. Add a handle.

Fig. 45 shows a very easy little three-sided basket for the youngest to make. Fold a square and cut it as shown in Fig. 44. Paste A over B. Cut away the squares 1, 2, 3, 4 from each triangle that hangs over the sides. This forms the two points shown in Fig. 45. Little hanging pockets are easily made (as in Figs. 46 and 47) and laced up with narrow ribbon or raffia. Fig. 48 shows a pretty lily pendant for the Christmas tree. Cut a piece of white paper (as shown in Fig. 49), paste the edge *ab* and *bc* together to form the cup of the lily. Cut out a piece of yellow paper, like Fig. 50. Thread them together and some beads so that a pretty decoration is made (Fig. 48). Paper of different colours may be chosen, but the tree will look daintier if a definite colour scheme is thought out. Fig. 51 shows a pretty heart pendant. Three hearts are cut from folded paper (as shown in Fig. 52) and pasted together. Children will readily think of other pendants that they can make in the same way—for example, a bird pendant or a crown pendant.

Fig. 53 is a quaint hanging pocket for sweets or sprigs of mistletoe. It can be fastened together without gum. Cut a piece of paper like Fig. 54, which has to be rolled round to form a cone. Cut a square of paper and cut a hole in the middle (Fig. 55), so that it fits over the cone and holds it together. Fasten strings and beads to the corners as shown. Very beautiful pockets or hanging baskets can be made by careful and accurate children, but it is too difficult a model for the younger ones.

Fig. 56 shows another pretty hanging basket for a few sweets or a plum. To make it, fold a square of paper on both diagonals and both diameters, unfolding each time a crease is made. Fold the four corners to the centre and leave them folded; this gives a square containing four triangles. Fold back the point of each triangle that touches the centre until it rests upon the middle of each side of the square (as in Fig. 57). Cut along *ae*, fold *aeb* behind *aed*. The corner A may be cut off so as not to have a double corner. Make eight holes as indicated in Fig. 57 and thread raffia through to hang up this three-sided basket (as in Fig. 56). This model requires no paste.

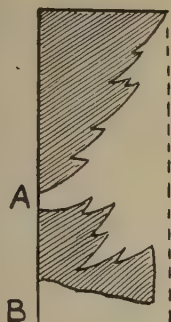


Fig. 34.



Fig. 35.

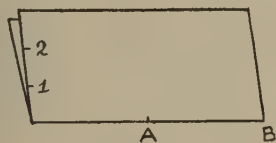


Fig. 36.

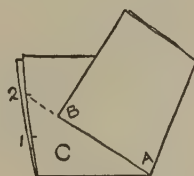


Fig. 37.

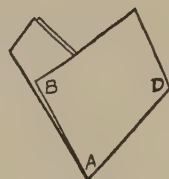


Fig. 38.



Fig. 39.

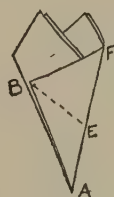


Fig. 40.

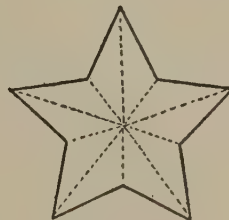


Fig. 41.

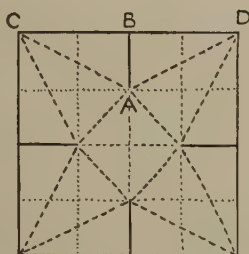


Fig. 42.

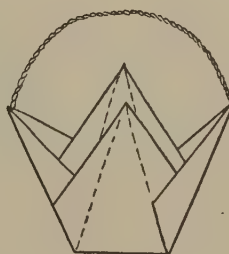


Fig. 43.

Figs. 34 and 35. A frieze of pine trees. Figs. 36–41. How to make a five-point star for the decoration of friezes and Christmas trees. Figs. 42 and 43. A pretty paper sweet-basket.

## THE TEACHER'S TREASURY

(c) *Decorations for the table, presents, Christmas cards, etc.*—Some of the boxes described for the Christmas tree can be used for table decorations if they have flat bottoms. The section on "The Use of Waste Material" gives some good suggestions for novelties for place-names. But most of all, children like making Christmas candlesticks for their tea-table or for their class-room windows, especially if they have heard the beautiful legend of the Christ-Child and the lighted candle. The little Christ-Child, bearing on His shoulder a bundle of evergreens, wanders over the world on Christmas Eve, to be welcomed or refused at the doors where he pleads for admission. Those who would invite Him and long for His coming set a lighted candle in the windows to guide Him on His way. Little children will love to make a candle and candlestick, not only to decorate their table, but as a symbol of their willingness to help all in need.

Paper of any colour may be used for the candlestick, but it should be darker than the candle. Cut a piece  $5\frac{1}{2}$  inches by 12 inches, or some similar proportion; it must be an oblong. Fold as in Fig. 58, making accordion pleating. Cut out as in Fig. 59, arrange and paste together as in Fig. 60. For the candle, roll a piece of yellow paper round a pencil or round roller, according to the size of the candle required. Remove the pencil and paste the ends of the candle securely. Cut the ends of the candle to make it even. Put a twist of red paper in one end for a flame. To fasten the candle to the candlestick, cut four vertical slits at the bottom of the candle, each about half an inch in length and equidistant. Push these slits over the four parts of the candle (as in Fig. 61). These, carefully made, look very pretty standing round the table.

Children enjoy making Christmas presents, and these should be simple. Book-markers, string or wool winders, little blotters, pretty boxes of sweets, and such trifles as these are better than more elaborate presents, if well made and given gladly. Remind them of the old rhyme:

"Love turns a gift to gold, my dear,  
Love turns a gift to gold."

Figs. 62 and 63 show examples of designs for book-markers that slip over the corners of the page. The patterns on them are cut from coloured paper and pasted on a background of a suitable colour. Figs. 64, 65, 66, show how a square of paper is folded to make the corner book-marker. The folds are then pasted together. Fig. 67 shows another form of book-marker. Cut round the dotted lines of the tie, as this tie slips over the page. Children will be able to think of other similar designs. Fig. 68 shows a string or wool winder; the design must be pasted on very stout cardboard.

Pretty crackers may be made by rolling pieces of coloured paper and pinching and tying the ends; little presents can go inside. Figs. 69 and 70 show how to make imitation sugar-sticks to hold sweets,

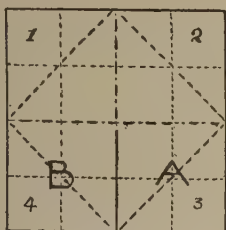


Fig. 44.

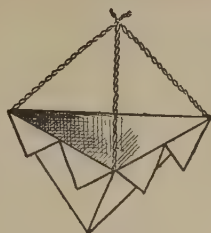


Fig. 45

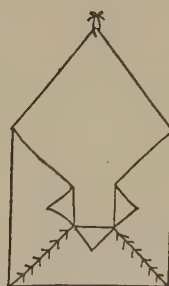


Fig. 46.

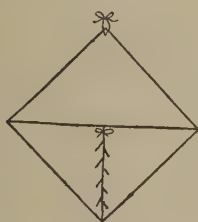


Fig. 47.



Fig. 48.

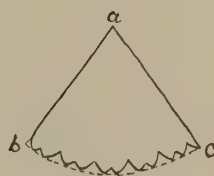


Fig. 49.

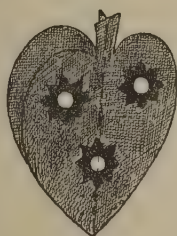


Fig. 51.



Fig. 50.

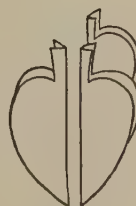


Fig. 52.



Fig. 54.

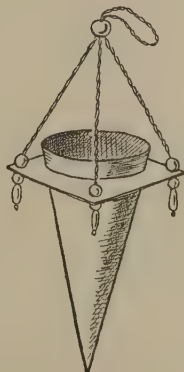


Fig. 53.

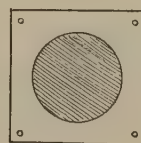


Fig. 55.

Figs. 44 and 45. Here is another little basket. It is three-sided and easy to make. Figs. 46 and 47. Two little hanging pockets. Figs. 48-50. A pretty lily pendant cut from paper. Figs. 51 and 52. A heart-shaped pendant. Figs. 53-55. A hanging pocket for sweets or sprigs of mistletoe.



## THE TEACHER'S TREASURY

etc. Colour a piece of paper in stripes (as shown in Fig. 70); begin rolling at the corner, or else the stripes will not show. Paste the edges together, and trim the ends so that they are even; they can be bent in if desired, when the sweets are inserted. Make the roll as perfect as possible, then wrap in transparent tissue paper, twisting the ends of the tissue paper as in Fig. 69. Bold red and white stripes show well through the tissue paper. Many suggestions for presents will be found in the other sections on handwork. Little ones will enjoy designing their own Christmas cards and making their own calendars. There is, indeed, no end to the suggestions for Christmas work.

### (3) *Suggestions for Spring Handwork, Valentine Day, and Easter*

One form of handwork will consist of making little May baskets, baskets for spring flowers.

Fig. 71 shows a pretty basket. In Fig. 72 each square in the corner is cut into seven strips freehand; then cut away every other strip, beginning with the second strip. Fold the basket into shape; the free ends of the strips are allowed to overlap and pasted to the centre square at each side (as in Fig. 72).

To make a real plaited basket, cut twelve strips of paper each 14 inches long and  $\frac{1}{2}$  inch wide. Interweave as shown in Fig. 73. Paste the strips in place, so that the weaving will not come undone. Fold along AB (Fig. 74). Now take strip C, the lowest one in front, and bend it along the dotted line to the back; take strip D at the back and bend it in the same way, but to the front; plait the strips in and out as shown in Fig. 75, D in front, C behind. Do the same with each strip in turn, only remember the back strips must be plaited in front, and the front ones at the back. Proceeding in this way we get Fig. 76; now cut along EF. The basket is finished by pasting two strips, about the width of those used in weaving, around the top; one on the inside and the other on the outside. The handle may be placed between the strips at the top. Instead of pasting the strips around the top, they may be sewn on with a piece of raffia and a darning needle overcasting the top. This is the way real splint baskets are made. The finished paper basket (Fig. 77) looks very attractive.

Fig. 78 is an easy basket for little ones. It is made from two pieces with the edges pasted together (Fig. 79), so that coloured paper eggs may be cut out and slipped inside.

Large and long baskets for flowers may be made by using smooth, round cans or bottles to shape the baskets on. Choose a jar or bottle the right size, measure the paper around the bottle (as in Fig. 81) and allow for  $\frac{1}{2}$  inch to overlap. While the pattern is flat, add the cut paper decorations shown in Fig. 80. Designs cut from wall-paper may be used. When the decorations are on, paste the sides together around the bottle; this will assist in making them regular and even. Now to mark the bottom: Over the base of the bottle pleat a circle of paper greater in

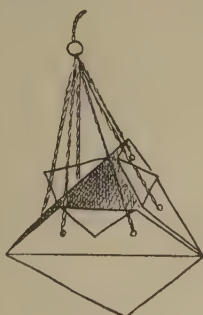


Fig. 56.

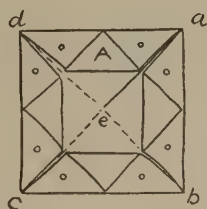


Fig. 57.

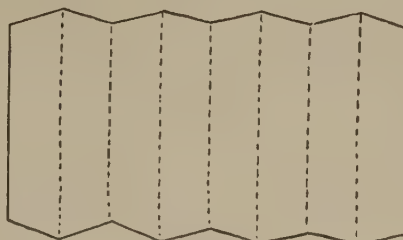


Fig. 58.

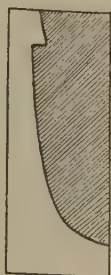


Fig. 59.

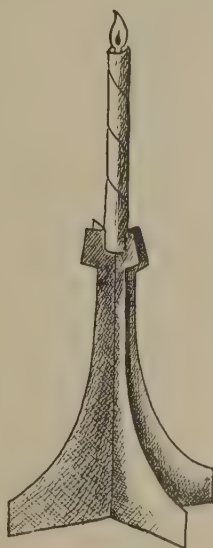


Fig. 61.

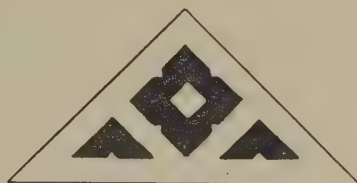


Fig. 62.



Fig. 64.



Fig. 65.



Fig. 66.

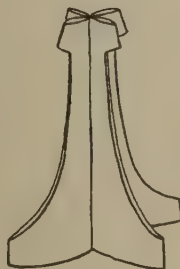


Fig. 60.



Fig. 63.



Fig. 67.



Fig. 68.

Figs. 56 and 57. A hanging basket for sweets. Figs. 58-61. How to make a dainty candlestick, with candle of rolled paper. Figs. 62 and 63. Two designs for book-markers. Figs. 64-66. Method of folding the paper for corner book-markers. Fig. 67. Another type of book-marker. Fig. 68. A string or wool winder.

## THE TEACHER'S TREASURY

diameter than the base (as in Fig. 82). Put a little paste around the lower inside edge of the cylinder and push the bottle with the pleated paper into the cylinder until it reaches the bottom (Fig. 82). It will stick there and form a base for the basket. Children may think of other ways of making a base. Add a handle; this can be fastened on with paper-fasteners (Fig. 80). Tall vases may be made in this way for pretty grasses.

Older children will find the following basket interesting to make for Easter eggs or some other useful purpose.

Draw two circles as shown in Fig. 83. Mark the inner circle into a hexagon. Draw long lines through opposite points of the hexagon to get the edges of the basket, *ab*. Fold along the dotted lines that make the hexagon and along *ab*. Paste triangle A to B all the way round to make the basket shown in Fig. 84. Paste a pretty cut-out paper pattern on each of the six sides. A pretty basket can be made like this of strong brown paper for the form-room to hold the chalk, or to make an open-work basket.

To set the children designing baskets is a very profitable form of handwork, especially if they design them for definite purposes, some for short flowers, some for tall, some for grasses, and so on. Little ones may like to make paper flowers for their baskets, if they cannot get real ones. Any occupation that makes the children think and leads them to examine and notice such lovely things as flowers is well worth while.

During spring-time in the handwork lesson, both teachers and children can revive the pleasant May-Day custom of "bringing in the summer." In the olden days this was done by rising early on May morning and going into the woods to bring home branches for decoration. The Maypole was also brought into the village and decorated. The children can follow out these customs by decorating their form-room on May Day with pretty baskets suggestive of spring, and placing in them small branches and small sprays of leaves. A Maypole may be made by the little ones by putting a round rod in a reel, or two reels if it is a tall pole, gummed securely to a piece of stout cardboard. On top of the pole fasten a disc of cardboard with five or six holes pierced round the edge. A hole is made in the cardboard disc, so that it fits tightly on top of the pole. Strands of coloured raffia are knotted in each hole. Paper dolls may be cut out to hold these strands and dance around the Maypole. The Maypole itself must, of course, be gaily decorated with coloured paper.

Some nimble little fingers may like to make spring hats for the dolls or for a play-shop. Cut out three pieces of paper, A, B, C, as shown in Figs. 85, 86, 87. The children may use reels, etc., to draw round, or use the circle-maker described in the Needlework Section. Cut along the dark lines and fold along the dotted, so that the three parts appear as in Figs. 88, 89, 90. Then paste the three parts of the hat together (Fig. 91). A stand for the hat may be made from a button mould and a



Fig. 69.

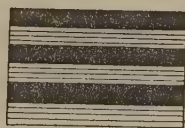


Fig. 70.

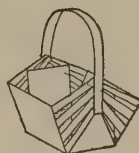


Fig. 71.

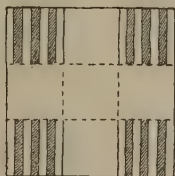


Fig. 72.

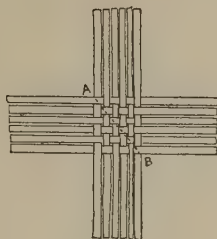


Fig. 73.

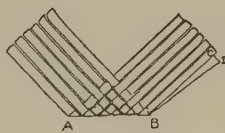


Fig. 74.

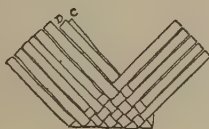


Fig. 75.

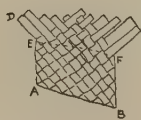


Fig. 76.



Fig. 77



Fig. 78.

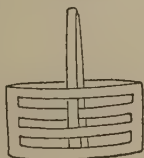


Fig. 79.

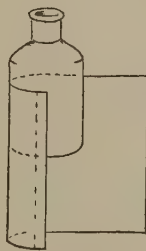


Fig. 81.



Fig. 82.

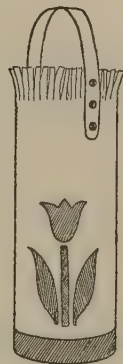


Fig. 80.

Figs. 69 and 70. A pretty cracker made with coloured paper. Figs. 71-79. Here are three ways of making little May baskets for spring flowers. Figs. 80-82. Method of making basket for cut-flowers or grasses.



## THE TEACHER'S TREASURY

piece of match stick (as in Fig. 91). A square box to pack it in is quickly made. All sorts of pretty decorations can be planned for these hats from coloured paper; tissue paper is especially useful. It is surprising what a gay shop window can be made on the window ledge or in a box standing on its side.

Figs. 92 and 93 show a pretty design for an Easter card. The flap of paper, A, bends up and down; the children may draw what they like in the box. A piece of coloured raffia or silk is threaded through the hole B, and tied round the top of the box (as shown in Fig. 92).

Fig. 94 shows a movable Easter card that delights little ones. Cut out a brown-paper or cardboard stand (as shown in A, Fig. 94). Fasten a strip of brown paper (or coloured cardboard) to the top of the stand with a paper-fastener (as shown in Fig. 94). Paste chickens or bunnies which face each other at the ends of the see-saw (Fig. 94). Fig. 95 shows another pretty design for a card. Cut a butterfly from a piece of folded paper (as in Fig. 96). Colour it; flatten out the body and bend the wing up each side; then paste the body only on a card with the wings raised (as in Fig. 95), and draw a flower the other side of the card. Children may also make a pretty frieze of butterflies cut in this way and pasted on a strip of brown paper.

Besides drawing and cutting out rabbits and chickens and butterflies on spring days, children will be interested in birds. Fig. 97 shows how to cut out a flying bird. Make a slit, *ab*, in Fig. 97 for the wings. Draw the wings on folded paper (Fig. 98) so that they will balance; cut them out and slip them through the slit (as in Fig. 97). These birds may be hung up with a piece of cotton. Fig. 99 shows another way of making a pretty flying bird. Fold a piece of paper as shown in the sketch. Draw one side of the bird as shown, and cut out. Stick the lower edges of the body together, and bend the wings slightly downwards; tie a piece of cotton round the fold at the bottom and hang the model up. This little bird will look exactly as though it were flying. Children like to make pigeons, and these, variously coloured, look very pretty in the schoolroom and bring spring and summer there. When making birds, children are sure to propose the making of cages for tame birds—the canary, the parrot. Figs. 100 and 101 show how one can be made. Cut out a yellow canary or a green parrot to paste at the back (as in Fig. 101). A piece of white paper can be gummed at the back, if desired, to make the bird seem more “in the cage.” Fig. 102 shows a movable duck that makes a pretty card or toy for Easter. Draw a pond and a little landscape on a piece of paper. Cut out a duck and fasten it with a paper-fastener to the pond (as in Fig. 104). Cut out a strip of paper (as in Fig. 103) to cover the paper-fastener and hide how the duck is attached. Paint this strip of paper to correspond with the colour of the water and paste it by means of the flanges in position (Fig. 102). The duck when touched will now dive down for food (as in Fig. 102).

Some children may like to make valentines to decorate their form-rooms or take home to their mothers. Let them cut hearts from

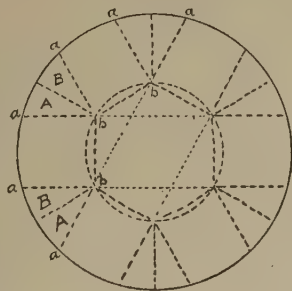


Fig. 83.



Fig. 84.



Fig. 85.

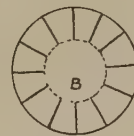


Fig. 86.

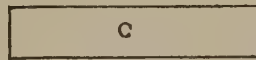


Fig. 87.

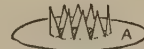


Fig. 88.



Fig. 89.

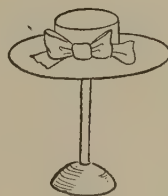


Fig. 90.



Fig. 91.



Fig. 92.



Fig. 93.

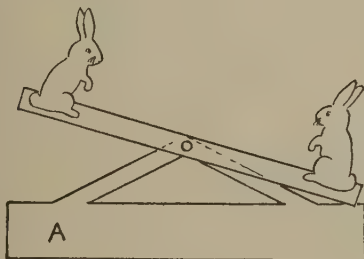


Fig. 94.



Fig. 95.



Fig. 96.

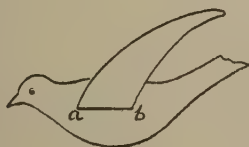


Fig. 97.

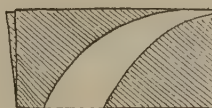


Fig. 98.



Fig. 99.

Figs. 83 and 84. Method of making basket for Easter eggs. Figs. 85-91. Here are the progressive stages in the making of dolls' hats. All sorts of attractive decorations can be planned for these hats. Figs. 92 and 93. A dainty design for an Easter card. Fig. 94. Another quaint design for an Easter card. Figs. 95 and 96. How to make a card with a butterfly design. Figs. 97-99. How to cut out a flying bird.

## THE TEACHER'S TREASURY

folded paper of different sizes or all the same size, and draw a picture or paste a pretty cut-out paper pattern on each. Then paste all the hearts on a long strip of narrow paper or ribbon (as in Fig. 105). They can be folded up to go in an envelope or hung in the form-room. Little ones can work together to make one chain, and all the best hearts can go on it. They will like to hear the story of St. Valentine as they work.

### (4) *Suggestions for Empire Day, Nelson's Day, St. George's Day, etc.*

Most of the handwork in connection with Empire Day will consist in making costumes and scenery for pageants and plays. This is one of the most delightful forms of handwork. It is a pretty plan to decorate the form-room with some of the emblems of the chief countries of the Empire. This can be done in paper cutting—a frieze of daisies, one of the maple leaf, the shamrock, the wattle for Australia, an ostrich feather for South Africa, and so on. Fig. 106 shows a pretty arrangement for the emblems; the maple leaves in this design are cut from folded paper. Models may be made to show houses in different parts of the Empire in the manner suggested in the section on "Paper Work." This section may be consulted for other ideas, such as ships. Many flags of the Empire may be made from proper folding and cutting. The flags of St. George, St. Andrew, and St. Patrick are especially easy to make in this way (Figs. 107, 108, 109). Fig. 110 shows the flag of the Irish Free State made from a strip of green, white, and orange paper. Fig. 111 shows the flag of New Zealand; children who have made the separate flags of St. George, and so on, and the five-pointed star already described will easily be able to make this. The flag of Western Australia (Fig. 112) makes a fine piece of paper cutting. All young children love making flags. The best way to make them is to cut a piece of paper twice the length required and fold in the middle to make a double flag. The double flag can be securely fastened round a thin stick, or several can be strung on a piece of thread or knitting cotton.

Another interesting form of handwork in connection with Empire Day or Trafalgar Day, and so on, is to let the children make little booklets. The covers may be of brown paper and they are sewn together in the manner already described in the section on "Paper Work." On the cover is pasted some appropriate design—for example, the five-pointed star for India. Inside, the children can make drawings or paste in paper shapes. If the booklet is on India, it can contain cut-out paper elephants, palm trees, snakes, or temples (very much simplified, as Fig. 113, a temple with domes). A booklet on Nelson may be decorated with a ship, and so on.

A Maltese cross makes pretty designs for book covers for Empire Day and is very easily made by little ones. Let them have a half-sheet of paper or any oblong piece of paper and fold it in four, once lengthwise and once across, so that they make Fig. 114 where AB is the folded edge,



Fig. 100.



Fig. 101.



Fig. 102.



Fig. 103.

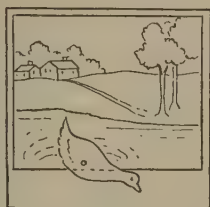


Fig. 104.



Fig. 105.



Fig. 106.

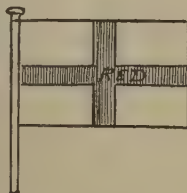


Fig. 107.

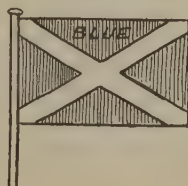


Fig. 108.

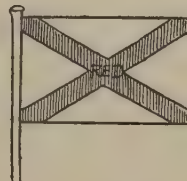


Fig. 109.

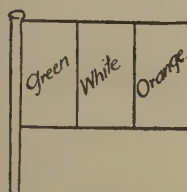


Fig. 110.

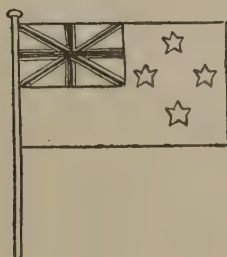


Fig. 111.



Fig. 112.

Figs. 100-101. How to make a birdcage. Figs. 102-104. The Diving Duck. This makes a pretty card or toy for Easter. Fig. 105. A dainty valentine. Fig. 106. Suggestion for a frieze decorated with the maple-leaf emblem of Canada. Figs. 107-112. Flags of the Empire.



## THE TEACHER'S TREASURY

and AC, CD, DB, the open part. Now double over the corner C, and make the shape shown in Fig. 115. Then fold the paper in the middle, the long way; this gives the shape Fig. 116. Now cut along the dotted line EF, and you will have two pieces of paper, one of which is a fine Maltese cross (Fig. 117). If the line EG is cut along, a Grecian cross is made. The Maltese cross is wonderfully decorative, as can be seen in Fig. 118.

The arms of Queensland consist of a black Maltese cross with a crown in the middle. It may be mentioned here that most of the great Self-governing Dominions and other divisions of the Empire use as their national emblem the Union Jack with the arms of the Dominion or Colony imposed on it. Thus, the flag of Queensland, Australia, is the Union Jack with the Maltese cross, already described, on it.

Hollow squares or hollow triangles also make suitable decorations for these booklets. Fig. 119 shows the pretty design that can be made from two hollow equilateral triangles interlaced. If these are cut from green paper and mounted on a circle of red paper with a crown in the middle, we have the arms of Nigeria. Children will be interested both in making the design shown in Fig. 119 and making the arms of Nigeria. An easy way for little ones to make an equilateral triangle is to take a square of paper and fold it in four (as in Fig. 120). Fold the corner A up until it touches the middle line (as in Fig. 120). Mark the point where it touches B, and unfold. Now join CB and BA, and the equilateral triangle ABC is made (Fig. 121). Cut it out, fold it in half, and cut out the middle (as shown in Fig. 122). Another beautiful decorative design is the fleur-de-lis (Fig. 123) found on the arms of Quebec, reminding us it was once French. Children learn a great deal about the Empire in handwork lessons of this kind. Each decorative design they cut out for their booklets or flags impresses some fact, and leads to questions—*i.e.* the sheaves of corn for Saskatchewan remind the children where great cornfields are in Canada, the fish and thistle of Nova Scotia remind the children of both the history and geography of this part of the Empire, and so on. Another interesting form of handwork for any of the days mentioned is the making of calendars.

Fig. 125 is a simple calendar to show the chief dates in the life of Nelson. Cut a circle of stiff white paper or cardboard, divide it into six parts, if six dates are to be represented, and print or write one date in each division (as in Fig. 124). Now place this circle on an oblong piece of stiff brown paper and draw a circle (as shown by the dotted line in Fig. 125), but see that it is not quite complete. This drawing should be done on the wrong side of the brown paper. Divide the circle on the brown paper into six parts and cut out the top division (as in Fig. 125). Be careful not to cut right to the centre. Now fasten the circle with the dates on it to the back of the brown paper with a paper-fastener at A (Fig. 125.) Print a title on the calendar or add some decoration. This can be hung up in the form-room, and by turning the circle by the bottom edge, different dates appear.



Fig. 113.

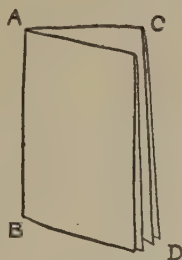


Fig. 114.

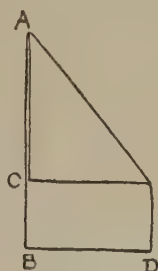


Fig. 115.



Fig. 116.



Fig. 117.



Fig. 118.



Fig. 119.

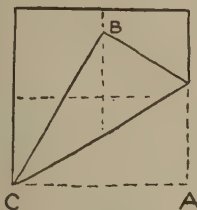


Fig. 120.



Fig. 122.



Fig. 123.

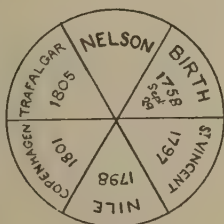


Fig. 124.

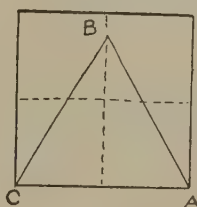


Fig. 121.

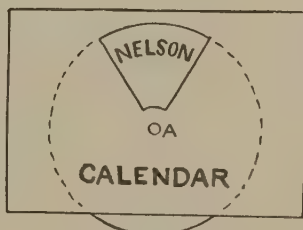


Fig. 125.

Fig. 113. A temple design for an Indian booklet. Figs. 114-118. How to make a Maltese cross design for an Empire Day book-cover. Figs. 119-123. Here are other suggested designs for booklets or flags. Figs. 124 and 125. A simple calendar showing the chief dates in the life of Nelson.

## THE TEACHER'S TREASURY

This little calendar can be adapted for use in many other history lessons. Instead of dates in Nelson's life, the dates of six great naval victories, for example, can be put on the calendar: Sluys, 1340; Armada, 1588; La Hogue, 1692; The Nile, 1798; Trafalgar, 1805; Jutland, 1916.

Dates in the history of any one colony, the names of the colonies, and dates when they were founded, can be worked out in the same way. Children enjoy moving the calendar round and unconsciously learn the dates. As the children work at their calendars, booklets, or flags, many new ideas will come to them and each day will become a happy memory, both for its own sake and the happy handwork it invokes.

In planning handwork for all the special occasions dealt with—thanksgiving in the harvest festival, the triumph of light over darkness at Christmas-time, the new life of spring at Easter, care should be taken that along with the handwork goes a little talk about the history of these festivals and the different ways of celebrating them; this leads on naturally to the life, customs, manners, and dress of the peoples of the earth and teaches the continuity of history.

One effective way of helping to teach this continuity of history, this oneness of the race, is to let the children make decorative charts or friezes for the form-room. Very attractive charts can be made of brown paper or of tinted pastel paper, with entries either in Indian ink or Chinese white. On this are fastened cuttings from newspapers, picture postcards, and children's drawings illustrating the festival chosen.

The harvest festival chart can show, for example, harvests in different lands or times either in pictures or in short written accounts. Quite a useful chart will consist of well-cut-out sheaves of corn brightly coloured and well arranged on the brown-paper background; underneath each can be printed (or cut out and pasted on) the name of the country where there is a good harvest and the time of the year when it takes place. The Christmas frieze will show by means of simple drawings or a few simple sentences well printed how the triumph of light over darkness has been celebrated at different periods of history and in different places.

If the birthday of any celebrated man, such as Shakespeare, is being remembered, interesting charts and friezes can again be made, or time charts in the manner already suggested in the section on Paper Work, and the children will feel a real personal acquaintance with Shakespeare when they have recorded, say, his journey to London, on their time chart.

## THE USE OF WASTE MATERIAL IN HANDWORK

IT is very advisable to make children independent of prepared material, and to let them realise that the knowledge they gain in the handwork lesson they can apply to all sorts of materials. To be able to use the things wisely and well that lie ready to our hand is a great asset. Imagination can find an immensity of outlet and opportunity in all the common things around. In the country there is a great wealth of superfluous material for the child to play with and make things from, and even in the towns there is scarcely a lack, if the eyes of the child are opened to its possibilities. One does not want the child to grow up thinking that handwork is something to be done only with the paper, cardboard, clay, and raffia provided by the school.

Moreover, from purposes of economy, it is wise to make liberal use of waste material, because little ones want to make a great number of things, which of necessity are seldom of intrinsic value, though of great value to the child. We can let them make to their hearts' content if we have a good supply of waste material. This includes an immense variety—old cardboard, old cardboard boxes, wall-paper, corks, reels, seeds and leaves, match-boxes, match-sticks, tissue-paper bags, newspaper, and so on. Obviously, for some lessons prepared material is necessary, when certain technical points have to be taught, or ground-plans made, but the handwork scheme for every term should include some lessons in the use of waste material, or a combination of both. One does not want children to keep the work in different materials in watertight compartments, but be prepared to use whichever material seems most suited to the purpose in hand.

If there is little time for handwork, some of the suggestions given below can be carried out by the children in their playtime, and those are the happiest of all playtimes when busy fingers make the things they want, and are remembered long after entertainments of a more formal nature are forgotten. Below we have taken in turn some of the commoner waste materials and given suggestions as to how they can be used in school or at home.

(1) *Materials gathered in the country—leaves, branches, flowers, seeds, and so on.*—The country child has the pleasure of building wigwams and primitive dwellings (that can really be lived in) to illustrate history and geography lessons. Maypoles can be decorated. Mats and baskets can be woven from long grasses and rushes. Beautiful necklaces can be made from seeds, acorn cups, daisies, and leaves. These are well known. Balls can be made from cowslips. Some less well-known toys are perhaps a snake (Fig. 1) made of acorn cups.



## THE TEACHER'S TREASURY

The head is a large acorn with eyes and mouth marked on it. With needle and thread begin at the head and thread through the mouth; the end of the knot can be left to represent the tongue. Then thread on the biggest acorn cups, gradually choosing smaller and smaller ones, till one gets to the tail, which is finished with a knot, a small end of thread being left to represent the tip of the tail.

Fig. 2 shows a pretty fan made from Spanish-chestnut leaves. These can be found beautifully dry and flat in the autumn; they are sewn on a semicircle of brown paper or cardboard. Smaller leaves of different colours can be sewn over these at the bottom if desired. Many pretty designs can be thought of, and children will enjoy seeing who can make the best fan. Fig. 3 shows how a quaint barometer can be made from fir-cones. This is a suitable piece of handwork for children of ten and eleven. The cone of the spruce fir will make the best barometer. Fig. 3 shows how it is rigged up with the aid of twisted wires, a small nut (an acorn) for the head, and a piece of wood or match-stick for the beak. Play-wax or plasticene might also be used in making this bird. This quaint bird "ruffles his feathers" as a sign of fine weather. The children themselves will think of many ways of making fir-cone barometers and probably better ways of making birds.

Pretty doll's furniture can be made from chestnuts. Fig. 4 shows a small chair. Choose a chestnut fairly flat on one side, put in pins for legs and back as shown, and wind wool or fine string around the pins; the wrapped weaving described in the section on raffia work can be used. An armchair can be made by continuing the back pins nearly to the front, and having these front pins smaller than those at the back. Footstools can be made by putting pin legs on the smallest of the chestnuts and covering them. Children will think of other pieces of dolls' furniture that can be made from chestnuts of different shapes—a table from a large flat chestnut, a sofa, and so on.

Although peanuts (monkey-nuts) cannot be found in the country, they are easy to obtain. Fig. 5 shows what a quaint owl can be made from monkey-nuts or peanuts. Cut paper for owl's wings, ears, and eyes as shown in Fig. 6. Paint markings on the wings and eyes. Select a good-shaped peanut and insert two pins for legs, paste the paper wings, ears, and eyes on, and the owl is complete. All sorts of interesting birds can be made in the same manner as the owl. Children can make cages for their birds and begin to plan an aviary.

(2) *Lavender baskets*.—Making lavender baskets is a pleasant and interesting occupation for children, and all sorts of interesting shapes can be thought of. Fig. 7 shows one. In making baskets of this kind it must be remembered that the flowers are not to be detached, but left encased within the basket, thus retaining their pleasant odour for a long time.

To make the basket shown in Fig. 7, take eleven lavender stalks of about equal length with the flowers intact. An odd number is

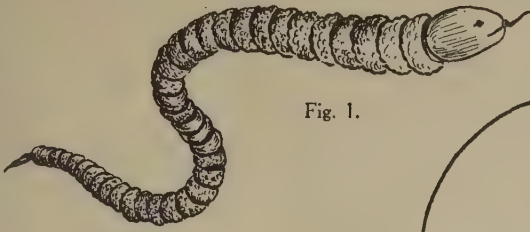


Fig. 1.



Fig. 2.

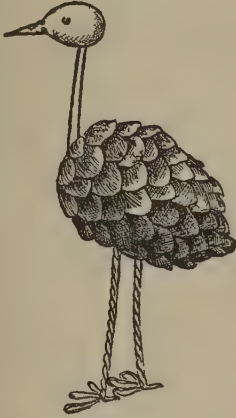


Fig. 3.



Fig. 4.



Fig. 5.



Fig. 7.



Fig. 6.

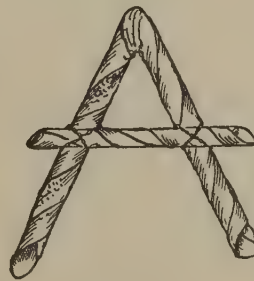


Fig. 8.



Fig. 9.

Fig. 1. Snake made with acorn cups. Fig. 2. Fan of Spanish-chestnut leaves. Fig. 3. A quaint barometer made from a fir-cone. Fig. 4. A doll's chair made from a chestnut, wool or string, and pins. Figs. 5 and 6. How to make an owl with paper and a monkey-nut. Fig. 7. A lavender basket. Figs. 8 and 9. Letter A and toasting fork made with rolled paper and string or raffia.

## THE TEACHER'S TREASURY

required for weaving. Tie them together at the base of the bloom, then bend over the stalks, covering the flowers. Begin to weave around the stalks with a strand of coloured raffia. The remainder of the basket can be woven if desired, with narrow braid of any desired colour; ribbon can also be used. Bind the stalks together when finished and make a loop for hanging. Those who are interested in making lavender baskets can get materials and directions for making them from the Dryad Handicrafts, Leicester, but nimble-fingered and nimble-minded children will think of all sorts of ways of making these baskets when they have been shown one. These are only a few suggestions of interesting things that can be made from leaves and flowers and seeds. There are many possibilities in the walnut shell, and with a little ingenuity many fine fleets can be made from these.

(3) *Newspapers*.—Many interesting toys can be made from old newspapers, both by the babies and by children of seven and eight, the latter being able to make quite strong playthings.

Children love making rolls of paper, and even this requires some manipulation and practice to make good firm rolls. They soon find out that a square of paper rolled from one corner and worked with both hands evenly produces an even-width roll; an oblong of paper rolled from one corner gives a roll tapered to one end, useful if one wants to make a poker, and so on. If they want to bend their roll, they must not make it too tight. A good deal of constructive work can now be done with these rolls. (It might be mentioned here that steel knitting-needles can be used to start the roll, but children will soon learn to scorn such aids.) The practice rolls—for it is better to let children practise making a few first—can always be taken home to be used as fire-lighters or pipe-lighters.

Now for the things that can be made from these rolls with the help of a little gum of some kind, a few bright paints, though these are not really necessary, and some pieces of string, wool, or raffia. A whip is easily made, a hoop (by bending the roll carefully around and tying the ends) and stick, bows and arrows, Bo-peep's crook by bending and twisting the roll at the top, the letters of the alphabet (Fig. 8), the numbers, a set of fire-irons which can be covered with silver paper for the doll's house, a hockey stick and a toasting fork, garden fork or Neptune's trident. For the last three, fairly thin rolls should be made and tied together as in Fig. 9 and the three ends bent to form the fork.

Fig. 10 shows a pair of scissors; to make these the rolls of paper must be carefully measured with a real pair of scissors. The two halves are fastened together with a paper-fastener. Fig. 11 shows how a really strong doll's swing can be made; the rolls are tied together at the top. By tying rolls together in this way—short rolls and long ones—railings can be made for the farm, or a clothes-horse, and so on. Fig. 12 shows how a roll can be shaped to make a button-hook. Modelling the things they see about them in newspaper in this way

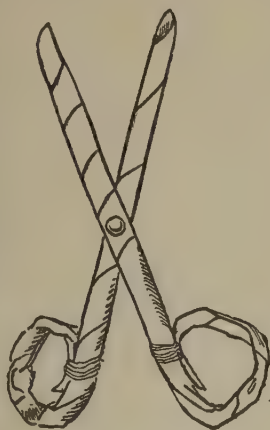


Fig. 10.

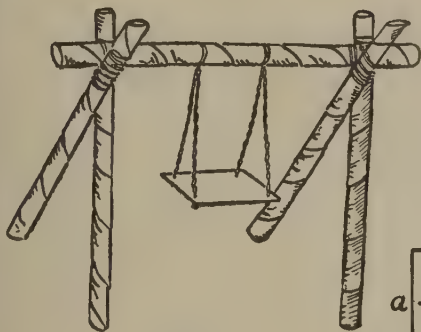


Fig. 11.



Fig. 12.



Fig. 13.

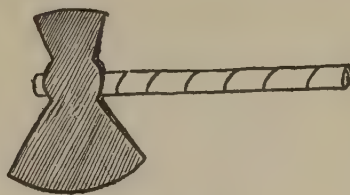


Fig. 14.

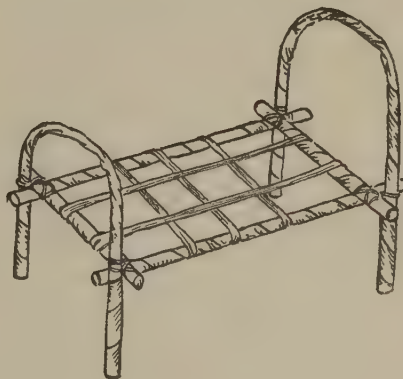


Fig. 15.

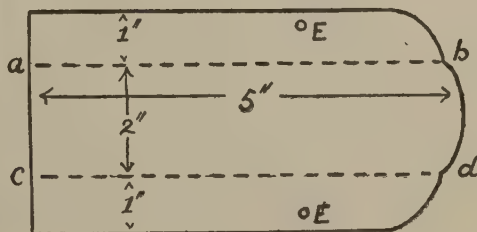


Fig. 16.

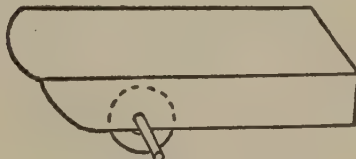


Fig. 17.

Figs. 10-15. Here are some fascinating little models, all of which may be made with paper rolls and a little gum, some paint, and string, wool, or raffia. Figs. 16 and 17. A simple trolley made with stiff paper or cardboard and a reel.



## THE TEACHER'S TREASURY

is of great value to the child in helping him to observe and later to draw. Fig. 13 shows a trumpet which is easily made by rolling one edge of the paper more than the other; it may be finally covered with coloured paper. Some of these newspaper toys will be found very useful when acting plays, and if they are covered with coloured paper they look very grand. The following are especially useful for little actors—hats, bows and arrows, quivers, trumpets, tridents, spears, and so on. The axe (Fig. 14) is a particularly fine model with the blade made of two pieces of grey paper. Some of the toys made from newspaper rolls will be useful when setting up scenes on the sand-table—for example, telegraph poles can be made, railway signals, and so on.

Fig. 15 shows a somewhat more difficult example of modelling in newspaper—a doll's bed. Notice how carefully the rolls are bent around to form the head and foot of the bed. The roll bends more easily if it is flattened out somewhat. Raffia is fastened from side to side of the bed to support the mattress. The finished model may be painted black or brown.

Ingenious children will want to attempt more models for the doll's house, and may find a rocking-chair or dressing-table possible.

Besides the somewhat elaborate models given above, the babies will enjoy crumpling pieces of newspaper up to make balls, snowballs, or whatever they fancy. They love the sound of the crumpling, and this primitive form of modelling helps them to express their ideas.

(4) *Toys and useful articles made from reels.*—Reels are of great use to the little toy-maker in providing wheels for his carts and also something round that he can draw around when making cardboard wheels.

Fig. 17 shows one simple way of using a reel as a wheel: a sledge is cut from cardboard or stiff paper; the pattern is shown in Fig. 16. If made of cardboard, half-cuts are made along *a b* and *c d*, so that it bends easily; holes, E, E, are made in the sides (Fig. 16 and Fig. 17.) A piece of cane is passed through these holes and the hole in the reel, which is under the paper. Let the cane project fairly far each side, and be sure the reel comes a little below the edge of the paper, as in Fig. 17. This toy, when pushed along the ground, will run for quite a long distance. Fig. 18 shows another interesting shape, the tortoise, that can be cut out of paper and bent over the reel, as in Fig. 19. In this case no sharp bend must be made, as the tortoise's back curves gradually. The children will think of other shapes that they can fasten to reels in this way and roll about.

Figs. 20, 21, 22, show some amusing toys that can be made from cotton-reels of different sizes and shapes. These can be used not only as toys in themselves, but for games like skittles, and also for place-cards when decorating the table for a Christmas party or some other festival. The reels are glued together with seccotine. The arms are cut from cardboard or stiff paper, as in Fig. 23, and gummed between the head and body, and a piece of cardboard is gummed to the bottom

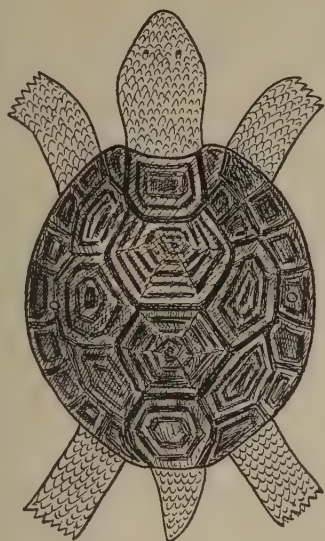


Fig. 18.



Fig. 19.

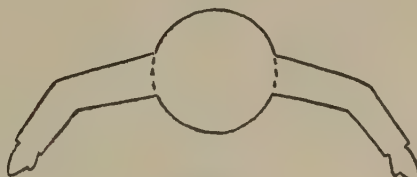


Fig. 23.

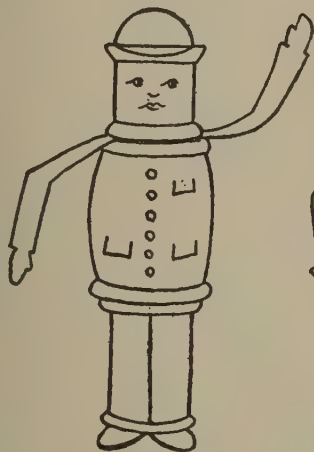


Fig. 20.



Fig. 21.

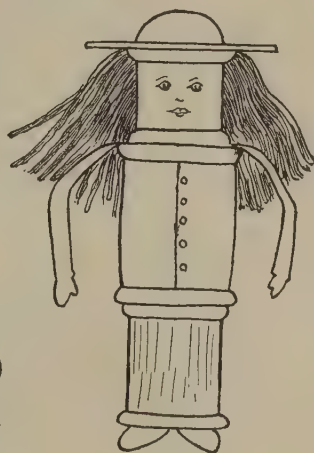


Fig. 22.

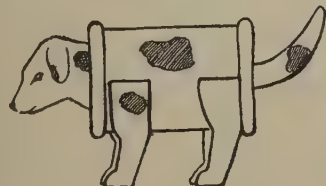


Fig. 24.



Fig. 25.



Fig. 26.

Figs. 18 and 19. A paper tortoise with reel makes a clever and amusing little toy. Figs. 20-26. These little pictures give some idea of the variety of toys which may be made by clever fingers from reels with the assistance of the paint-box, seccotine, and cardboard.

## THE TEACHER'S TREASURY

to represent the shoes. In Fig. 20, the policeman, the hat is made from a button-mould pasted on a piece of cardboard for the brim. In Fig. 21, the soldier, the hat is made from a cork filed or sand-papered into shape and painted black. In Fig. 22, the girl, the hair is made from some strands of raffia tied together and then glued into the hole in the reel; the raffia is frayed out to make it appear more like hair. The broad-brimmed hat is made from a disc of cardboard with a button-mould pasted in the middle. Gaily painted, they make delightful toys; the soldier and the girl can go arm-in-arm and the policeman hold up his hand to stop the traffic.

Figs. 24, 25, show how animals can be made in much the same way from reels. The heads are cut as in Fig. 26, and the end A goes into the hole in the reel; the tails are put on in the same way. The legs are parted to the sides of the reel; they will be more secure if the sides of the reel are flattened by rubbing them with a file or piece of sand-paper. Water-colour paints are quite good for colouring them. Paint the rabbit brown, and the dog brown and black (he can walk after his master and mistress). A whole collection of animals (the cat easily becomes a tiger with a fierce head and body painted yellow with black stripes) and people can be made in this way. An interesting project for the children is to make the Noah family and all the animals of the ark in reels.

A butterfly toy, Fig. 27, that will really fly can also be made from a reel. First to make the butterfly: Fold an oblong piece of paper 4 inches by  $5\frac{1}{2}$  inches on its short diameter. One-fourth of an inch from the fold, draw a line and mark an A half-way in it (Fig. 28). Draw the butterfly like Fig. 28. Cut out this pattern and trace it on cardboard, making a large pinhole through A on each side of the body. Cut out the cardboard butterfly and paint it on both sides. Now fasten securely in the top of an empty reel two headless nails, or two pins with tops taken off with a pair of pincers; these must only project out about an eighth of an inch. Care must be taken to see that they are exactly opposite to each other across the hole in the reel, and that they are half an inch apart, which is the distance between the pinholes in the butterfly's body. Next obtain a piece of dowel or round stick about half an inch in diameter and a foot long. Thin one end of this stick by cutting with a penknife and filing; be sure to leave a little shelf all round on which the reel rests when thrust over the stick. Sometimes a round stick can be found that exactly fits a reel, so that it turns easily on it; in this case, the shelf to keep the reel from slipping down can be a strip of cardboard pasted around the stick. Then wind a piece of strong cord around the reel. Put the reel over the stick, slip the butterfly over the pins; catch hold of the end of the string and give it a quick jerk, and away goes the butterfly, fifteen feet and perhaps more (Fig. 27). It is quite a good plan to make one of these toys for the class—that is, the reel and stick part—and let the children make the butterflies that are to fly. This is often an incentive to good drawing

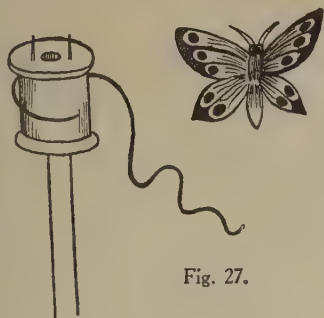


Fig. 27.

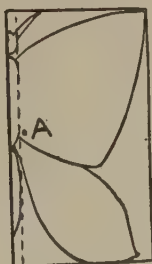


Fig. 28.



Fig. 29.

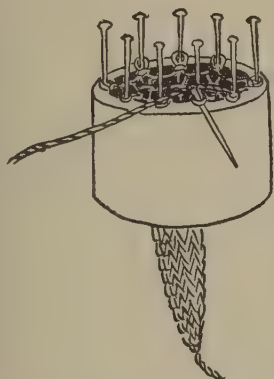


Fig. 30.



Fig. 31.

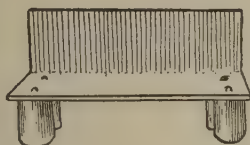


Fig. 32.

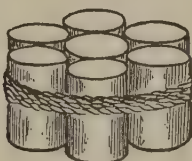


Fig. 33.

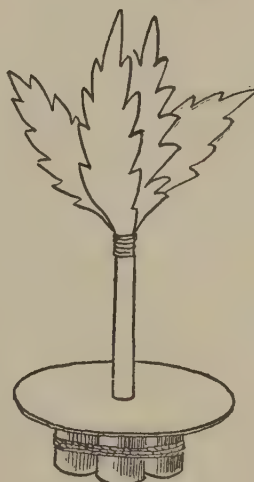


Fig. 34.

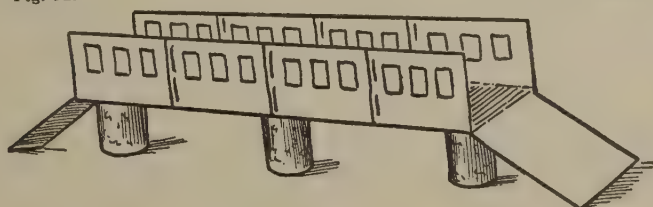


Fig. 35.

Figs. 27 and 28. A butterfly toy. Fig. 29. A curtain pull made from a painted reel, button-moulds, and beads. Fig. 30. A knitter made from a section of cardboard tubing. Figs. 31-35. All these toys are made with corks. Corks are easily handled and can be readily filed or sand-papered.



## THE TEACHER'S TREASURY

and painting. Boys of nine generally want to do every bit themselves. A bird or a pair of wings only will fly just as well. Let the children see how many new shapes they can think of and make.

Not only playthings but useful things can be made from old reels. Fig. 29 gives an example. It is a curtain pull made from a painted reel, button-moulds, and beads.

Little ones will find reels useful in making furniture for the doll's house—a round piece of cardboard pasted on top of a reel makes a fine round table, and benches and garden seats can be made by pasting strips of cardboard to reels. They also serve as supports for paper trees, flag-staffs, and sign-posts, and make fine bridges with the help of cardboard.

Rat-tail knitting may be done on a reel with a large hole. Four or more strong pins are firmly fixed around the hole. Take coloured wool and loop it once round each pin, then wrap it very loosely once round the whole circle of pins, and with another large pin or a small crochet hook lift each loop up and over the last wrap of the thread and over the head of the pin. Do this all the way round the circle of pins, so that you have now a second series of loops, while the first loops have begun to descend into the tube. Work round and round till the end of your knitted rat-tail begins to appear out of the tube at the lower end. Wool of different colours can be joined on so that very pretty reins can be made and scarfs for the doll. It is very interesting to work with two differently coloured threads all the time, using one colour for the loops you lift over the thread of another colour, and then changing. This is really the way a knitting machine is made, only much simpler. Larger rat's tails can be made by boring a hole in a large flat cork and setting eight or nine pins around it. A short length of a tube of cardboard such as paper is rolled on makes an excellent knitter; the pins can be stuck firmly into the cardboard, as in Fig. 30.

(5) *Corks* can be used in almost the same ways as reels. They have an advantage over reels in that they can be fairly easily filed or sand-papered into different shapes. Animals of different kinds can be made from them by filing them and putting cardboard heads in slits in the corks; the legs may be match-sticks forced into holes in the cork.

Fig. 31 shows how cork baskets may be made. Take a flat pickle cork, the larger the better, surround it with pins (they should not be put too close together, as this makes the weaving difficult), and use a hairpin for a handle. Then twist wool round from pin to pin, beginning at the base and going upwards. At the end of the last round, twist the wool over the handle, attaching it to the pin at each side to keep it firm. Fig. 32 shows how fine seats can be made for a park scene or a garden scene. The cardboard may be painted green or brown. Figs. 33, 34, show how a tree seat can be made from seven corks and a round piece of cardboard. The tree in the middle is an old pen-

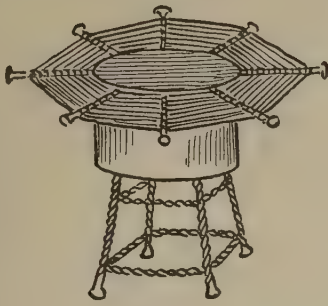


Fig. 36.

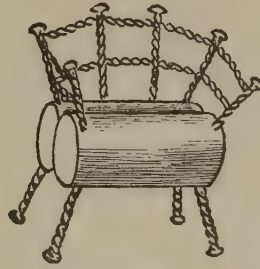


Fig. 37.

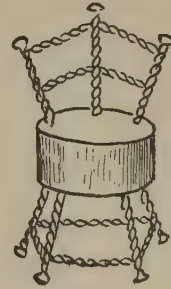


Fig. 38.



Fig. 39.

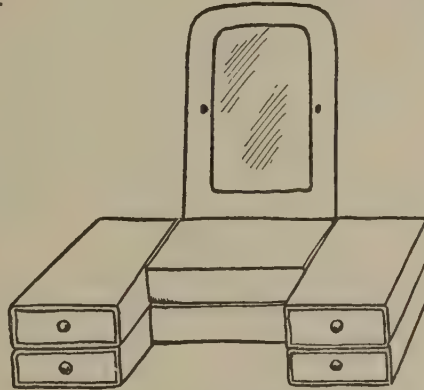


Fig. 41.



Fig. 44.

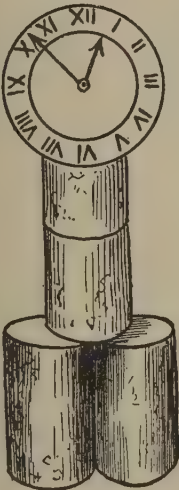


Fig. 40.

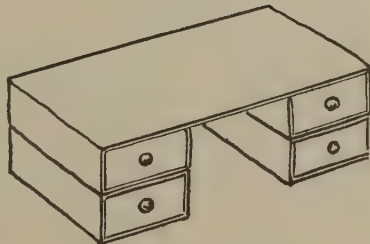


Fig. 42.



Fig. 43.

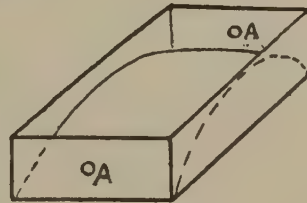


Fig. 45.

Figs. 36-40. A complete set of furniture for the doll's house may be made from corks, pins, and string, wool, or raffia. Figs. 41 and 42. Doll's furniture may also be made with match-boxes. Fig. 43. The making of a gable roof for use with Fig. 46 on page 121. Figs. 44 and 45. The Magic Box.

## THE TEACHER'S TREASURY

holder or a piece of cane pushed into a hole in the middle cork ; the foliage may be paper painted green or green tissue paper.

Fig. 35 shows a fine bridge. If a long enough strip of stout paper or thin cardboard cannot be found, pieces can be sewn together as shown in the illustration. A boat can be made from paper as described in the section on paper work to sail under the bridge. Children will readily think of different ways of designing bridges from odd pieces of cardboard and paper. A swing bridge may be made, the two parts turning on pins pushed into the corks.

Figs. 36, 37, 38, give some examples of cork furniture that may be made for the doll's house. The table (Fig. 36) is made from a pickle-cork. Arm-chairs and settees can be made from two or more corks, as shown in Fig. 37. The pins are covered with wool, which is stretched across to form the bars. Cushions should be made for these of tissue paper, etc. Fig. 38 shows a small chair and Fig. 39 an easily made three-legged stool. The clock (Fig. 40) makes a fine piece of furniture ; it can be shaped a little with a file and covered with coloured paper or painted. There is indeed no end to the things that can be made from corks—mantelpieces, tables, garden rollers, and so on. Some children like to keep all the furniture they make from chest-nuts for the drawing-room furniture—it looks so like mahogany or some polished wood—and the cork furniture for the kitchen.

(6) *Match-boxes*.—All sorts of interesting furniture can be made from match-boxes, that can be used with the doll's furniture described above. Match-boxes are particularly valuable in handwork lessons with little children, because half the work is already done when the child has the box shape ; she has only to use her imagination to convert it into some toy or some piece of furniture for the doll's house.

Fig. 41 and 42 give two good examples of doll's furniture. Mirrors that look very realistic can be made by pasting a piece of tinfoil where the mirror is supposed to go.

Trains, carts for the toy village or town, castles, and many other things quickly grow out of match-boxes, but perhaps the most interesting toy of all made from them is the Magic Box that will slide down a piece of string, but stop the moment you tell it to. Choose a well-made match-box and decorate it with coloured paper. Make holes in the middle of each of the short sides (A in Fig. 45). The holes must be exactly opposite to each other and big enough for a piece of thin string to run through easily. Now cut out a piece of paper that will fit in the box, but somewhat longer than the box, so that when it is put in the box it forms an arch, as in Fig. 45. Now thread a piece of string through the holes in the box so that it rests on the arched paper. Knot the string at each end so that it will not come out. Push the box into its lid and fasten it up with coloured paper if you do not want the magic inside to be discovered. Now hold the string vertically and *loosely* with *both* hands, as in Fig. 44, and the box will run easily down every time you turn the string and bring it up ; if you want to stop

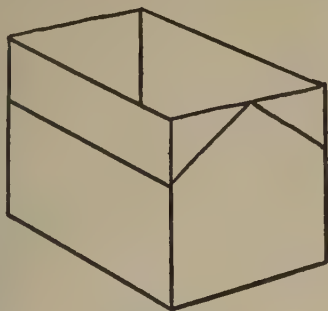


Fig. 46.



Fig. 49.

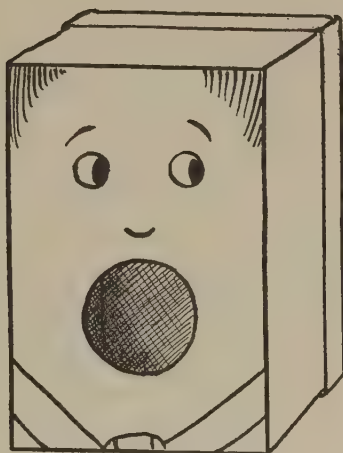


Fig. 48.

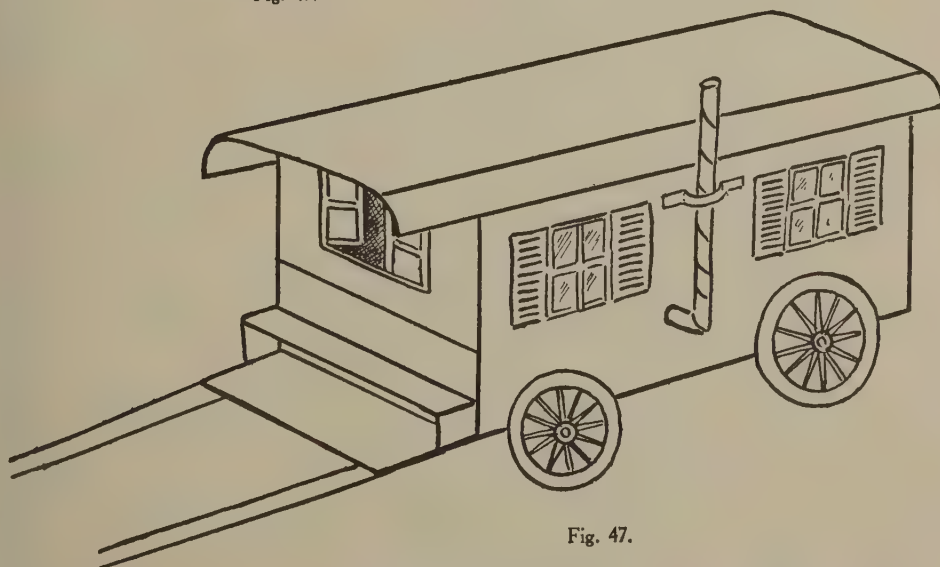


Fig. 47.

Fig. 46. A cardboard box cut down to hold the gable roof shown in Fig. 43 on page 119. This is a useful design for the making of cottages and houses. Fig. 47. Caravan made from a cardboard box. Fig. 48. This little box toy is used in playing the game described on page 122. Fig. 49. Garden seat made from corrugated paper. The cardboard for this model should be cut as shown in Fig. 50, on page 123.



## THE TEACHER'S TREASURY

the box as it slips down, all you have to do is to call "Stop" and at the same time pull the string taut with both hands; if you want it to go on, give the command, but hold the string a little less tightly. Little ones love to watch the box travel down as the teacher holds the string and to see it stop the moment they call out "Stop."

(7) *Cardboard boxes of all kinds—shoe-boxes, mantle-boxes, and so on.*—Boot-boxes make fine shapes for such things as cottages, railway-stations, theatres, boat-houses, and so on. Fig. 46 shows how a box is cut down to hold a gable roof. The roof is cut from a piece of plain cardboard or corrugated cardboard (Fig. 43). A half-cut is made down the middle, so that the roof bends easily. Fig. 47 shows what a fine caravan can be made. Boxes are invaluable for making rooms for the doll's house—they can be easily stood one on the other and then taken to pieces again to be put away.

All sorts of interesting games can be made with boxes. Fig. 48 shows one. A funny face is drawn and painted on the bottom of a big box, a large round hole is cut for the mouth, as in Fig. 48. The game is to try to throw corks or reels into the funny man's mouth. It is a good plan to paint the reels different colours, so that each player knows his own. The lid should be glued on the box.

Mantle-boxes make fine pillar-boxes, garden rollers, turrets for a giant's castle, steam rollers, and engines. The lids are useful for making wheels.

(8) *Corrugated cardboard* can be used with the toys made from boxes for making roofs for houses, and when gummed on the sides it makes a house look as though it were built of logs. It is therefore very useful if one wants to make models of Canadian or Russian wooden houses. Fig. 49 shows what an effective garden seat can be made from it. Cut the cardboard as shown in Fig. 50, bend along the dotted lines, and paste A to B to form the back. Paint it green and there is a fine double seat.

Very pretty work-baskets and boxes for trinkets can be made from corrugated cardboard with the help of string and raffia. Roll a strip of corrugated cardboard around, as in Fig. 51, to make a box of the required size, and sew the edges with raffia. Now take some string (a long length or a ball will save joining), wind the raffia round a piece of it to cover it and begin to sew it with needle and raffia round and round the box, as in Fig. 51. As the string covered with raffia gets sewn on, cover a little more, but not too much, as it only unwinds. The stitches, when sewing the string on, should not be too near; they will not show at all, as they will be the same colour as the raffia wound round the string. It is very easy to sew corrugated cardboard in this way, and quite little fingers can manage it. A round piece of cardboard is cut for the bottom. It can be covered with raffia by making a hole in the middle and winding the raffia round and round through the hole. This is then sewn on to the bottom of the box; a lid may be made in the same way. If an open box is required, it should be

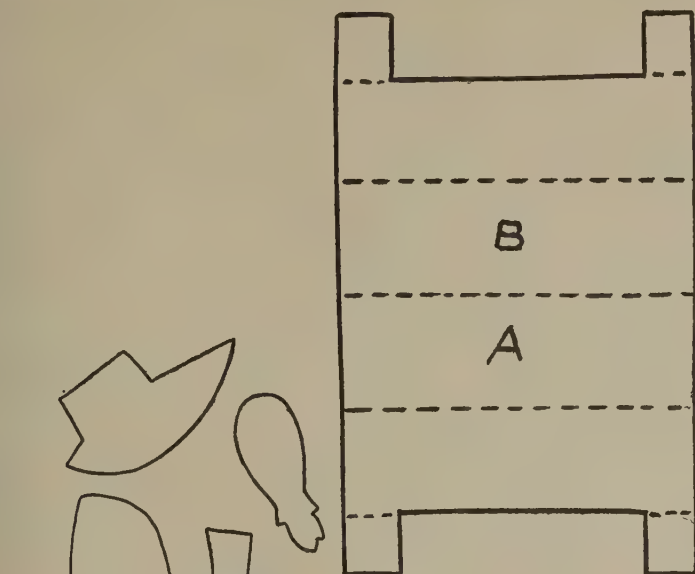


Fig. 50.



Fig. 52.



Fig. 53.

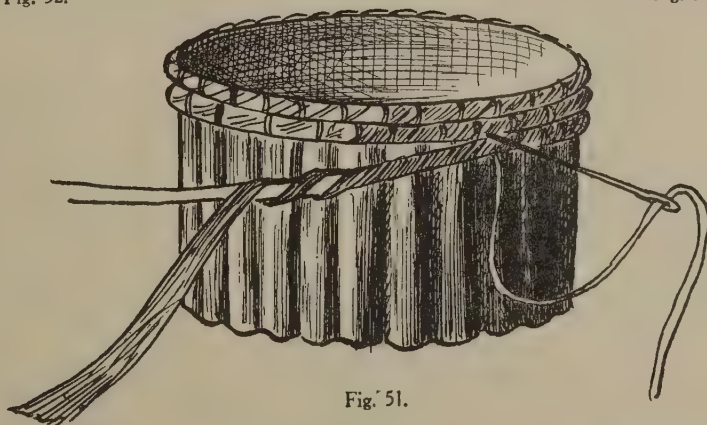


Fig. 51.

Fig. 50. Plan showing the folds necessary in making a garden seat (see Fig. 49. on page 121).  
 Fig. 51. A 'dainty' work-basket made from corrugated cardboard and bound with string and raffia. Figs. 52 and 53. A doll made from wall-paper.

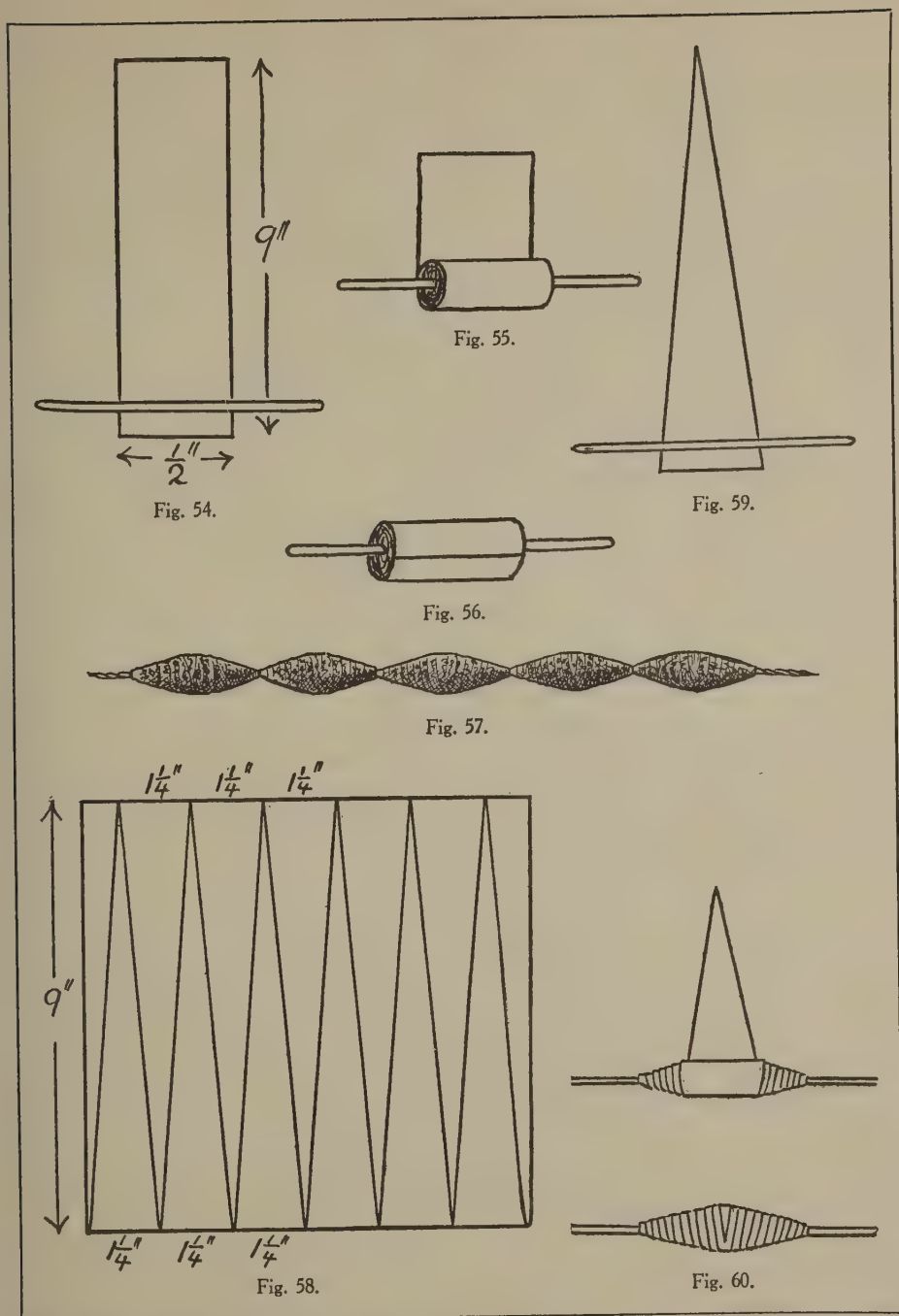
## THE TEACHER'S TREASURY

lined with coloured paper. Children will enjoy making pretty boxes in this way, and if differently coloured raffia is used, interesting patterns can be made.

(9) *Wall-paper*.—A number of interesting things can be made from old wall-paper besides mats and table-cloths for the doll's house. Little ones will enjoy cutting out wall-paper dolls. Dolls in big sun-bonnets are best, and then no face shows (Fig. 53). Let the little ones have patterns of big hats, dresses, arms, and feet, as shown in Fig. 52; these they can lay on their wall-paper and cut out. Judgment and thought are needed for this. If a striped wall-paper is chosen, the pattern must be laid on so that the stripes run down the dress. Flowers can be cut from another piece of wall-paper to decorate the hat, or for the doll to carry in her hand. The legs and arms may be pasted in position or fastened on with paper-fasteners (Fig. 53). As wall-paper is often rather thin, it is well to mount these dolls on stiff paper. A pretty frieze or posters of old-fashioned children can be made in this way. Work like this encourages little ones to find good colour combinations, and also teaches them wise arrangement.

Besides its decorative possibilities for covering boxes, note-books, blotters, doll's screens, and so on, it is a delightful material for making paper beads.

Beads may be made of different shapes. The construction of the cylindrical bead is very simple. Figs. 54, 55, 56, show the pattern and the rolling process, which must be carefully done, so that the edges are quite level. A strip of wall-paper one-half inch wide and nine inches long will make a small bead; children should begin with longer beads, say one inch wide, though the little ones are prettier. The strip of wall-paper is rolled round a steel knitting-needle (Fig. 55), its surface first being covered with paste. Be careful not to put any paste on the first part of the wall-paper that touches the needle. Each successive layer thus sticks tightly to the under layer, but not to the needle. When rolled and before the paste is dry, press the layers into proper shape if the ends are not even. The removal of the needle leaves a hole for stringing. Fig. 57 shows a necklace made of paper beads of a different shape. Fig. 58 shows how the pattern is planned out. Eleven paper beads can be made from the paper planned out as in Fig. 58. When cut along the dark lines the pattern for each bead is an isosceles triangle, with base one inch and a quarter. Fig. 59 shows the strip covered with paste and with the knitting-needle laid in position for rolling the bead. Beginning at the base, the successive layers become narrower and narrower, ending in a point which marks the middle of the outside of the bead (Fig. 60). This bead has ridges down its side. Children will delight in making beads of different shapes, sizes, and colours. The great advantage of these home-made beads is the big holes they have for threading. Pretty colour schemes can be worked out when making and threading these beads. They can, if desired, be made of white



Figs. 54-60. Wall-paper makes excellent paper beads. Here we are shown how to plan, cut, and roll cylindrical and torpedo-shaped beads. Pretty colour schemes can be worked out when making and threading these beads.



## THE TEACHER'S TREASURY

paper and painted. If varnished, they resemble Venetian beads or the painted clay beads of the Egyptians.

(10) *Toys made from clothes-pegs*.—A Japanese lady or a doll can be made from a clothes-peg. Figs. 61 and 62 show how to do it. The head is smoothed with sand-paper, and has eyes, mouth, and nose painted on. The arms are made from pieces of cane glued into holes in the side, or a piece of milliner's wire can be twisted round the peg to form arms. A piece of crêpe paper or tissue paper is folded along *a b* (Fig. 61) and has a hole cut in the middle for the doll's head to slip through. Fold the dress around the figure to form the sleeves of the kimono, as in Fig. 62; the folds are kept in place with a paper sash. A painted button-mould is glued on the head for a hat. These are very attractive as place cards at a children's tea party. They can be made to stand upright if they are dressed in crêpe paper and if a half-inch hem, secured with paste, is turned up at the bottom of the dress. The children themselves will suggest many ways of dressing these dolls. If they are learning about Japan, one can be dressed to represent a Japanese coolie in his straw rain-coat (Fig. 63). Choose a large flat button-mould for the hat. Wind some raffia round a piece of cardboard the length of the rain-coat desired, slip a piece of raffia under the folded strands at the top, and cut the folded strands at the bottom. Tie them with the piece of raffia just mentioned round the neck of the doll and arrange the strands of raffia around it, as in Fig. 63. The ends of the clothes-peg are glued into pieces of flat cork so that the figure stands. Children may make a rickshaw from match-boxes or paper for the coolie to drag along.

Clothes-pegs can also be used to make trees for the sand-table village or park. Stand them on their heads and fix green tissue paper in the upturned fork.

(11) *Match-sticks* are a very valuable waste material. They are useful for making the legs of match-box tables and so on, and for making railings for farms and houses. For these they can be pasted to narrow strips of paper. Match-sticks and button-moulds make excellent little tops. Those who live in the country can use acorns. Punch a hole in the top of one and slip in a match-stick or a piece of one, and the acorn spins well on its pointed end. The paper wheel-like discs on which ribbon is wound (called in America paper ribbon bolts) make excellent tops. In making a top of this kind, you must punch your hole and then slip in your stick with a little glue on it. This secures it and prevents the hole from enlarging. These make beautiful tops if they are painted bright colours. Cardboard discs gaily coloured and match-sticks also make fine tops. If instead of a circle a hexagon is cut in cardboard and has a number printed in each of the six divisions, interesting number games can be played with tops.

(12) *Tissue paper*.—Tissue paper of any kind, old bags, and so on, is an easy material for little fingers to model with. It crumples up easily. Fig. 64 shows some owls made of tissue paper. To make the

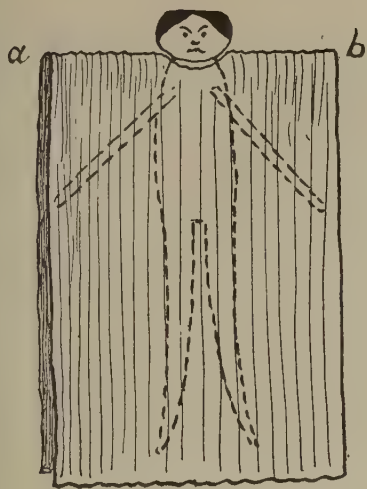


Fig. 61.

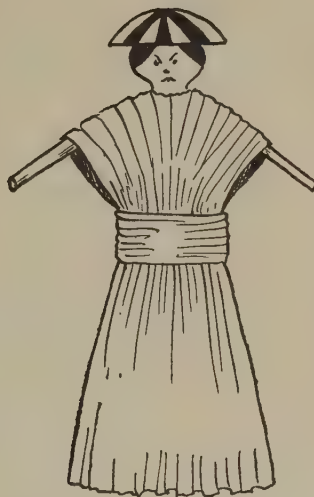


Fig. 62.



Fig. 63.

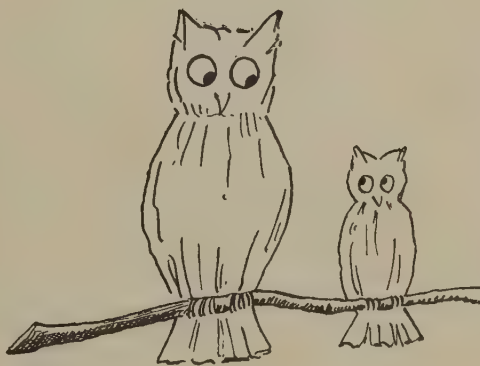


Fig. 64.

Figs. 61-63. How to make a Japanese doll with a clothes-peg. The arms are made from cane or wire, and the little figure may be dressed with crêpe or tissue paper. Fig. 64. Owls made from tissue or crêpe paper.

## THE TEACHER'S TREASURY

owl, crush up some tissue paper into a soft bunched mass to form a roll. Then wrap a piece of white tissue paper around this roll, choosing a nice piece; gum the edges at the back or fasten with two or three stitches. For the eyes cut out two circles of orange paper (about the size of a farthing if a large owl is being made) and place them close together at one end of the roll (on the opposite side to the join), pasting or sewing them in place. Paste black-paper circles in the middle of the orange circles or sew black buttons in the middle. Cut out and gum on a black-paper beak. Pull out the paper ends above the eyes to make them look like ears and flatten the tissue paper between. Wind a piece of cotton round the tail end, as in Fig. 64, or put a few stitches in to keep the stuffing from falling out. The owl can then be fastened to a branch by means of a piece of wire; with a little ingenuity the wire can be arranged to look like feet. Two or three owls of different sizes can be arranged on the same branch to make an owl family.

Many other animals can be modelled in the same way. Tissue-paper bags stuffed with torn-up pieces of paper are easily made into dolls of different kinds, by tying them round to make neck and waist. Paper eyes may be pasted or painted on. The arms are a twisted roll of paper thrust through a hole in the body. Little ones soon learn by modelling in this way to judge shape and size; for example, if they are making a doll from a tissue-paper bag they may realise it will be too broad for a doll and stuff half the bag, wrapping the other half round the stuffed part. If modelling an elephant or a dog, they will realise the difference in the thickness of the roll required, and so on.

From tissue paper many flying toys can be made—kites, parachutes, and butterflies.

There is, of course, no need to use waste material for the sake of waste material, but rather to use it because it is the material ready at hand and best suited for the occasion; practice with it will lead to more accurate and beautiful work with better material later on.

Those who have the privilege of watching little children at their handwork during the early years of their life will notice how the crude, unconscious twistings, pullings, scribbings, snippings, cuttings, and daubings of the little worker gradually develop into conscious activity that produces a usable piece of work. Just how soon this stage arrives even the teacher cannot say; she can but direct the little worker to materials that suit him best. And these materials that suit him best are probably waste material. But it must be remembered in speaking of waste material one only means such waste material as is as good, clean, and attractive as the materials he will handle later on. They are waste only in the sense that many grown-up people cannot think of any use for them. We are, moreover, teaching the child thrift when we show him how materials commonly wasted at home may be converted into attractive toys and useful articles.

With regard to methods of taking the lessons—these should vary. Sometimes the child can be shown quite definitely how to make a



## WASTE MATERIAL

certain thing and how to use the waste material; at another time a table can be arranged attractively and in an orderly manner with a supply of boxes of different kinds, milk-bottle tops (these at once suggest wheels), paper-fasteners, string or pieces of raffia, paper and scissors, and the children can be allowed to select what they like and make what they like. This plan should only occasionally be followed, as it often leads to children copying each other or continually making the same thing. Probably better plans are to show the children good models, let them examine them and make them in their own way, and to show them pictures of engines, ships, and so on, and discuss how best to make them. Well-illustrated old catalogues are a valuable asset to the handwork lesson, especially as the children grow older and are more anxious about details.

The main idea, however, at the back of all these handwork lessons with waste material is to show the children the interest and wonder that lie in all the common things around them, so that they realise the truth of Stevenson's words :

"The world is so full of a number of things,  
I'm sure we should all be as happy as kings!"

### SOME PROJECTS AND SUGGESTED LESSONS WITH WASTE MATERIAL WORKED OUT

A DOLL'S HOUSE.—This is an interesting project to take in the spring when busy housewives in the grown-up world are cleaning their homes. In the school little ones will enjoy imitating their elders turning out the doll's house and making new furniture for it. The difficulty, or perhaps impossibility, of thirty or more children working harmoniously over *one* doll's house can be got over by interesting the children in the rooms of a house and letting them build a commodious dwelling of large boxes. If a new house is being built anywhere in the neighbourhood, the children will enjoy visiting it to see the foundation and the arrangement of the rooms. This visit will help them to arrange their boxes when finished. The children should be allowed to select the rooms that they wish to make; as a rule the kitchen is a very popular room. If six or more children wish to make a kitchen, the work must be arranged among them as suggested below. Boxes must now be collected—large boxes for the main rooms, for this will encourage the making of large pieces of furniture, smaller boxes for the bath-room, entrance hall, pantry, etc. All the furniture and other necessities should be made from waste material—brown wrapping-paper decorated with bright crayons for the wall-paper; chairs and tables made from waste materials in the ways already suggested; kitchen utensils and dishes for the sideboard can be made from nutshells, and so on. The little ones will delight in making an acorn tea-set for their home. Besides acorns they will need, in some cases, in order to make this set, a penknife, scissors, tacks, pins, and paste.



## THE TEACHER'S TREASURY

Green acorns are easier for little ones to work than old ones ; but if the old ones are soaked in hot water a few minutes, they become less brittle and may be easily whittled and pierced with pins or tacks.

Select large, flat acorns for saucers and small bowl-shaped ones for cups. Remove the nut, and flatten the bottom of each by cutting off the stem end and making it smooth enough to stand firmly (sometimes a little sandpaper is useful for doing this). For the teacup handle, insert a small bendable twig into two holes made by the scissors' point or a small bradawl, first touching each end of the twig with a little seccotine or paste. The cup and saucer are now finished.

For sugar bowl and teapot, choose flat acorn cups inverted for the base, and large ones for the body which stands on the base ; run a pin or a tack from the base up to keep the two parts together. Find suitable acorn cups to fit in for covers, with the stem ends smoothly whittled for knobs. Spout for teapot and handles for both are made from selected twigs, in the same manner as already described for the cups. The jug is the most difficult object to make, acorns not lending themselves to a jug's outline, as the children quickly see. But if they have a large stock to select from and do a little whittling to shape the spout, a fairly good jug can be made. The making of this tea-set will keep at least two children busy, and it will be possible in this way to find work for every eager pair of hands. The following are suggestions for dividing up the work.

The dining-room. (1) Making wall-paper—two children. (2) Carpet and rugs from waste paper of different kinds, painted or decorated with chalks or paint—two or three children. (3) Curtains—tissue paper—one child. (4) Furniture, chairs, and tables from boxes, corks, etc.—this will occupy four or five children. (5) Fireplace, fender, and so on, from paper or match-sticks, etc.—two children. (6) Utensils for side-board from nuts—two children. (7) Pictures, etc. Thus the dining-room alone, then, will occupy quite twelve children, so that if four rooms only are built, work is easily found for at least forty-eight children. The drawing-room, kitchen, and other rooms can be treated in the same way as the dining-room, so that every child has a definite piece of work. At the close of the project, the rooms must be fitted together into one house, and the outside walls may, if possible, be painted. No doll's house can give children more pleasure than one like this made wholly by themselves and from materials of their own finding and collecting.

Other interesting projects involving the use of waste materials can be worked out in the same way—for example, making a circus, or a zoo, or a street scene. Groups of children can make and keep various kinds of shops along a street made on the floor or sand-table—baker, shoemaker, dairy, bank, and so on. Each new project will suggest new use for waste material, and limiting the child to this material will encourage ingenuity.

X  
HISTORY

## FOREWORD

S OMEBODY once said that history was geography in Time, and geography was history in Space. This is quite true, if we think it out. History is simply the story of the adaptation of man to the conditions prevailing at the time he lived, i.e. geography in Time. It has the added interest of being progressive—mankind can be shown learning more and more, and understanding more and more. The child loves any accumulative or progressive story, and history taken in this way interests him intensely.

Mr. H. A. L. Fisher, the well-known educationist, said in his lecture on History at the City of London Vacation Course, that "an intelligent view of the world in which we live clearly implies a knowledge of the main facts about man's history on this planet. We cannot be said to understand the world unless we know at least that there was such a thing as the Stone Age, or a stage of pastoral and nomadic civilisation, or that there were ancient seats of art and culture in the valleys of the Nile and Euphrates, before the Golden Age of Greek History. In any well-contrived scheme of historical teaching, children will be introduced to these very distant ages."

"These very distant ages" are described as accurately and as vividly as is possible in the following stories, where children of other ages are shown at their games and work. From the misty beginning when man dwelt in the trees, to the days of yesterday, the stories unfold the struggles of man to get something better than his forefathers had. Children love hearing of other days, and the teacher will soon find that history of this kind will be immensely appreciated and easily absorbed.

It is important of course to take the history of one's own country fully, and to inspire children with the great deeds of their forefathers; but it is even more important to take the history of mankind as far as we know it. Children of any age will welcome the intensely interesting tale of man's struggles and gradual rise, especially if it be told through the medium of the lives of children who lived in those far-off days.

A good history teacher will also teach her children to use their eyes. Old things, such as castles, churches, roads, place-names, and so on, can be made to tell a living story if children are taught to look at them with understanding eyes.

In the Handwork section will be found many models which can be made in connection with the history stories—Viking ships and Norman ships, mediæval shops, shields and primitive modelling and weaving, and so on.

For young children these stories form an excellent introduction to history. They should be told also to those children of maturer years who have not yet learnt the fascinating story of mankind. No one's education is complete until he has heard the tale our world can tell of its long-ago peoples.

# HISTORY

## CHILDREN OF OTHER DAYS

### I. EO, THE TREE-DWELLER

EO lived many thousands of years ago, long before the world was like it is now. There were no houses, no motors, no trains, and no shops. Wild animals roamed about all over the country, and many of them were unlike any we know to-day.

The world was simply a place of land and sea, trees and swamps, grass and animals. There were not a great many people, and those there were were not like us. They were short and hairy, with long arms and low foreheads. They were very much afraid of the wild animals.

So they lived up in the trees. Eo lived there with his mother. She had taken care of him ever since he was a baby, and had made him a little vine-cradle in the trees, for he was too little then to do anything but lie and sleep.

While he was a baby Eo used to cling round his mother's neck when she went through the trees. Sometimes she tied him to her with a vine-strand, so that he should not be brushed off by the thick branches.

When his mother was certain no wild animals were lurking around, she took Eo down on the grass and looked for roots and berries. Every day, too, she went down to the river, scooped up water in her hand, and drank it. All the time she kept a sharp look-out for animals, and at the first crackle or rustle of near-by leaves, she caught up Eo and sprang into the branches overhead with him.

As Eo grew bigger, his mother taught him many things. She did not teach him counting or reading or writing, for she did not know any of those things herself, and there was not a book in the whole of the world.

She taught him where to find berries to eat, and she showed him which would make him ill if he ate them. She took him down to the ground, and made him dig for roots. He had no spade, but dug with his bare hands, for they were strong and horny. He would not have known how to use a spade if he had seen one.

He learnt how to hide from the animals. He learnt how to travel through the trees, treading along strong branches, and swinging himself into the next tree. He learnt how to be very quiet indeed when he tried to catch birds or small animals.

Before Eo was very old, his mother had to look after another baby,





Eo, the Tree-dweller.

## CHILDREN OF OTHER DAYS

and Eo had to take care of himself. He went out hunting by himself, and came back to his mother when he was lonely or tired. Some nights he called to her and she did not answer, for she was too far away. So Eo slept by himself in a tree. He tried to find a comfortable place to fix himself in, and then he felt safe from prowling animals. Sometimes he tied himself to a tree with a vine-strand ; but he did not like doing this much, in case he wanted to get away quickly from a night-beast and could not because of the knot.

Eo often used to watch the wild animals and their ways. He liked seeing the little wild horses, only as big as ponies, gallop along on the grassy plains where he dared not go. His heart beat fast when he saw a great sabre-toothed tiger leap at a herd of deer, and drag one down. He dared not move from his hiding-place until the tiger had feasted and gone away, for he was afraid it might eat him too.

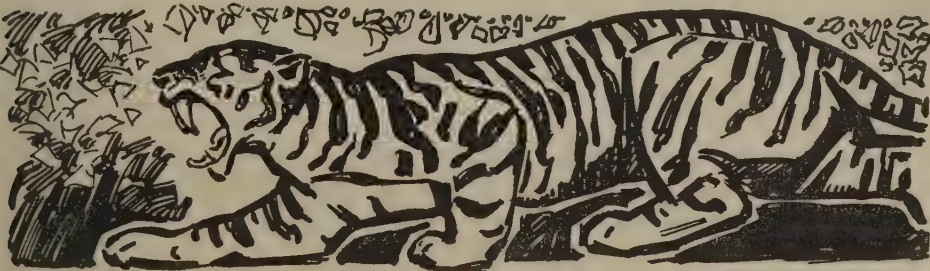
He had no weapon to use in fighting the animals. The only things he used were stones that he flung at any bird or animal that he saw, for he wanted them for food.

But one day Eo saw a man who was using a thick piece of wood to kill a young hyena. Eo thought that was a good idea, and he hunted about until he found a thick branch he could use for a club. Then he felt much safer.

Eo hardly ever saw his mother now. He found his own food, looked after himself, and kept out of the way of other Tree-dwellers in case they should take away the food he had found. Sometimes they did, and that made Eo angry. But sometimes they helped one another too, and called to each other when they found a large patch of berries.

Eo grew strong and fierce. He was not tall, but his arms were long and his shoulders were broad. He was very hairy and not at all clean, and his hair was long and matted, for he had no knife or scissors to cut it with. It hung over his eyes and round his neck, and was never washed.

Eo did not learn very much more in his lifetime. He made better clubs, explored the country round about until he knew it thoroughly, and discovered many useful things about the lives of birds and animals. He had never made a fire, and did not know how to ; but, as you will see in the next story, when the Tree-dwellers learnt not to dread fire, their lives became very different.



## II. WATCHER, THE FIRE-BOY

**W**ATCHER lived many years after Eo, the Tree-dweller. He was not a Tree-dweller, for he lived mostly on the ground. He was just as afraid of the wild animals as Eo had been, but he had one protection that the boy tree-dweller had not—and that was Fire.

It was Watcher's great-great-grandfather Os who had tamed that red monster, Fire. One day, when Os was a strong young man, there came a terrible storm. Thunder crashed among the clouds, and lightning flashed. Everyone was terrified.

Then the lightning struck a tree, and in one minute the dry timber blazed up into flames. The flames reached out to the next tree and began to burn it, and then the next after that.

Os was dreadfully frightened. He thought that the fire was a great monster which ate all things, and that the smoke was its breath. He noticed that it loved to eat dry twigs and wood and gobbled them up with a crackling noise, as if it enjoyed them.

Suddenly the rain began to fall heavily, and to his great surprise Os saw the Fire-monster disappear. It grew smaller and smaller and smaller, and then vanished, all but its black breath that went curling up into the air.

Os was most astonished. He had seen the Fire-monster many times before and had run away from it, but he had never seen it disappear. He went softly up to where it had been.

Yes! It had all gone! Then Os heard a little crackling noise, and turned in fear—and there he saw a tiny Fire-monster all by itself, eating up a dry bush. Os stared at it, and made ready to run at once, in case it should spring at him and eat him too.

But it did not do that—it just went on eating up the bush. Os drew nearer, and wondered if he could make friends with it. So he picked up a dry twig and threw it to the fire. It jumped on it, and began devouring it. Os threw more and more pieces. The Fire ate them all.

Soon night came, and still the fire burned, for Os gave it many sticks to eat. A cold wind sprang up, and Os discovered that he did not shiver if he went near the Fire-monster.

Then a tiger came slinking through the trees, and Os flung himself up on a branch in terror. But, to his surprise, the tiger ran away from the Fire-monster in fright.

Then Os knew it was his friend, and he went down to it again, and sat by it, feeling its warmth and blinking at its light. No animals came near it, though he saw them slinking by in the darkness. For the first time in his life Os did not sleep up in the trees.

He fed the Fire-monster all night, and fell asleep towards dawn. When he awoke he saw other Tree-dwellers staring at him in amazement. How could he dare to sleep with the Fire-monster, they seemed to say!





Watcher, the Fire-boy, and the Fire-monster.



## THE TEACHER'S TREASURY

Then Os felt very grand, and called them to him. At first they would not come, but when they saw Os giving the little Fire-monster sticks to eat, they were so curious about it that they gradually drew near. Os showed them that it was his friend.

After many days had passed, no one feared the Fire-monster, and everyone came to see it. At night they loved its warmth and were glad of its protection from wild animals, for none came near it. The people helped Os to feed the fire, and never allowed it to go out, for they could not make another one. They did not know how to. They brought twigs and sticks, leaves and cones, to give to it for food, and in return the fire gave them warmth and light at night.

The men who went out hunting came back to the fire at night, and instead of keeping alone, as they had always done before, the people began to be used to being together. The women kept near the fire with the children all day, and some of them collected sticks for it. But for a long time Os allowed no one but himself to feed the Fire-monster.

So began a different life for the people. They began to know each other, and play with each other. They found, too, that if they took up a piece of burning wood, and ran at an animal with it, it would turn and run in terror.

After a time the people became so used to the Fire-monster that they were no longer afraid of it. They took it from place to place with them, carrying lighted sticks in their hands.

Watcher was one of the boys who had to find sticks for the fire, and feed it whilst the men were out hunting. He knew that the fire liked dry, brittle sticks better than anything, and these were the ones he looked for. He never once let the fire go out, but always kept it burning.

He wore no clothes, and would have seemed an ugly, dirty little boy to us. His body was covered with a thick fluff of hair, and his hair was tangled and matted. He longed for the day when he could go hunting with the men. He wanted to creep through the trees and find foxes and bears, wild pigs and deer. But he had to wait by the fire with the other children. He dared not go too far away by himself, in case the hyenas got him, as they had once got his sister Mia.

He learned the same things as little Eo the Tree-dweller did—and he learnt one thing Eo did not know. This was that when he thrust a stick into the fire so that its end was charred, and then took it out, it had a sharp point. Watcher showed it to the men when they came home. They were pleased with it, and took it with them when they went hunting.

Before the time of Os and Watcher, and after, something strange was happening to the weather. The summer became short and not very warm, and the winters were long, dark, and terribly cold. Then a time came when it was far too cold to live in the woods by the fire. Some sort of shelter had to be found or made, or else the people would die. And so came the Cave-men, whom we shall hear about next.

## III. SHARPTOOTH, THE CAVE-BOY

SHARPTOOTH was a little boy who lived in a cave with his father and mother. The weather was nearly always very cold, especially in winter-time. Great storms swept the countryside, and rain fell day after day, or snow drifted down and lay in great piles outside the cave.

Sometimes Sharptooth's father could not go out hunting for days because of the dreadful weather. Then Sharptooth went hungry, and cried a great deal. When the weather cleared a little and his father went out, Sharptooth was glad. He knew that soon he would have a meal.

Sometimes the little boy would go to the cave entrance and look out on the world outside. His cave was in a hillside overlooking a river valley, and Sharptooth often saw animals passing down the hillside towards the river. Bison went by, and reindeer. He saw the queer woolly rhinoceros too, a creature no longer to be seen now. Sometimes he saw the mammoth elephant crashing its way down the hill, and crouched back in his cave in fear, for he was a very little boy, and the world seemed terrible and strange to him.

He knew cave-bears too. Some of them lived on the hillside in caves such as *he* lived in. His father had driven out a great he-bear one day before Sharptooth was born, and taken its cave for himself and his wife. It was a big cave, and dark. Once Sharptooth heard a cave-bear sniffing round the big stone rolled at the entrance to the cave, and trembled. But his father drove it away by waving a lighted torch in its face.

There was always a fire in the cave. Sharptooth loved it. It was so warm and cheerful, and it gave him light to see by on very dull days when the rain poured down outside and the world was dark and cheerless.

Sharptooth's father knew how to make fire, so that it did not matter if it went out. He made it by rubbing a dry soft stick in a dent in the rock. This made the stick so hot that it began to burn, and then Sharptooth's father heaped dry leaves and tiny twigs round it, and so made a little fire. When it got bigger, he put on large branches and decayed wood, and made a lovely roaring fire.

Sharptooth had no lessons to learn. He could not even speak properly. He could make all sorts of noises, just as his mother and father did, telling when he was pleased or sad, hungry or hurt, but he could not talk properly as we can.

When he was little, Sharptooth always stayed in the cave by the fire with his mother, whilst his father went out hunting for food. When it was time for him to return, the little boy took the wood from where it was stored at the back of the cave, and heaped it on the fire. He knew that his father would be cold and perhaps wet when he came in—and then, too, he might bring in meat to be roasted, and there must be a good fire for that.



Sharptooth, the Cave-boy.



## CHILDREN OF OTHER DAYS

Sharptooth did not eat raw meat, as Eo and Watcher had done. The Cave-men knew that cooked meat was nicer than uncooked. Sharptooth loved the smell of roasting deer or bison. His mouth watered whenever he thought of it, and he longed to bite it with his strong sharp teeth.

When he grew old enough, Sharptooth went out with his father to look for food. His mother had two or three more children now, and it was sometimes difficult to feed them all. Sharptooth felt very grand and important when at last his father took him out into the big, strange world with him.

He learnt where to find the nests of the wild bees, and how to plunge his bare arm in for the honey, and not mind being stung. He looked for the water-cress that grew in the river-bed, and took great handfuls home to his sisters and brothers. Sometimes he caught fish in his hands, as he sat quietly and watched them swim in the shallow water.

Sharptooth found many birds' nests and took the eggs he found there. He loved sucking eggs, and so did his brothers and sisters.

Sometimes Sharptooth's father or another Cave-man would trap a bison or a mammoth in a pit they had dug. They took their stone axes and killed it, and then Sharptooth helped them to drag it home. He was very glad when this happened, for it meant a great deal to eat, and no hunting for the next two or three days.

Sharptooth sometimes took his little brothers out to collect heaps of wood for the fire. Sometimes, too, he took them to a stony place on the hillside where blue and white flints could be found. The boys hunted for the best-shaped ones, and the sharpest, for they knew that from them could be made javelin-tips, axe-heads, and skin-scrapers.

In the winter-time Sharptooth helped his father and mother to stretch out the hides of bison and reindeer, or any other animal they had caught and eaten. Then the skins were scraped and were used for rugs, cradles, or cloaks, for the weather was far too cold for the people to go about unclad, as Eo and Watcher had done many years before.

Sharptooth had no toys like ours. All his were queer shapeless playthings of wood or stone. The Cave-men knew no metals at all in that far-away Ice Age. But later on, when the cruel cold drew to an end, and the great ice rivers melted and disappeared, life became easier and happier. Then came the later Cave-men, whose story is told in the next chapter.





#### IV. SWIFTFOOT, THE HERDSBOY

WHEN the weather became warm again, and grass grew green over the hillsides and valleys, life was far happier. Swiftfoot was a boy who lived in these better times. Like Sharptooth, he too lived in a cave, but he did not stay there so much as Sharptooth had had to. All the long spring and summer he was out of doors, looking after his father's flocks.

His father was a herdsman, not a hunter. He did sometimes chase animals, it is true, but for the greater part of his food he used his herds, and killed one of his own beasts whenever it was necessary.

Swiftfoot was much more like a boy of to-day than any of the other boys we have heard of. He was tall and his limbs were straight. He did not walk with bent knees, as little Sharptooth had done. His head, too, was shaped more like ours, and was not so low-browed as Sharptooth's.

Swiftfoot could talk, too. He could say proper words, and make himself understood, and he could understand and answer what was said to him. He was cleverer and happier than either Watcher or Sharptooth.

Swiftfoot wore a garment made of bearskin, and his sisters and brothers also had skins to clothe themselves in. They had as well some wonderful little garments made of tiny shells. These were pierced and then threaded together, so that they made a gay, glittering robe. Swiftfoot and the other children only wore these on very special occasions, for they were too fragile for ordinary use. Their mother made them in the winter-time when she was sitting in the cave by the fire.

Swiftfoot knew far more than Sharptooth did, for he often went out into the countryside with the flocks. He had to watch to see that they did not stray, and he had to keep a sharp-look out for wild animals who might creep up and pounce on the herd. He had plenty of time to look around him, and to see the ways of all the animals and birds. He watched them closely, and saw how the wild horse galloped, how the bison halted with tail in air, and how the wild pigs charged an enemy.

Swiftfoot's father could paint and draw very well. He had no pencils and paints, no books or paper as we have, so he contented himself with mixing crude powders and drawing or painting pictures on the cave walls. He drew bisons and horses, bears and reindeer, mammoths and foxes.

Swiftfoot loved to watch him at night. It was marvellous to see a horse appearing on the cave wall, head, body, legs, tail, and all. When it was coloured, too, it looked wonderful, Swiftfoot thought.

One day Swiftfoot saw a bison suddenly stop still and fling its tail in the air. "I could put him on the cave wall just like that!" he thought. So that night he took up a lamp and the hollow horns in which



Swiftfoot, the Herdsboy, drawing on the wall of his cave.

## THE TEACHER'S TREASURY

his father stored his coloured powders, and went into the deepest part of the cave. He took a sharp flint and began to draw on the smooth wall with it. He remembered just how the bison looked, and when he drew the tail standing up, as he had seen it that morning, he called out in delight.

His father heard him and went to see what he was doing. He was going to beat Swiftfoot for taking his colours, when he saw the bison drawn on the wall. Then he was pleased that Swiftfoot should be able to draw as he himself could, and he gave him some coloured powders for his very own.

Sometimes in the summer Swiftfoot and his people adorned themselves with the red, yellow, and black colours, and made their bodies look very queer. Swiftfoot painted himself in stripes, and once he tried to paint a horse on his legs.

He had an old antler-horn too, and drew little wild horses all up it. He was very proud of this and kept it for a long time, until one day he dropped it over a precipice, and lost it. Ages and ages afterwards it was found, and on it was still the row of little wild horses Swiftfoot drew so long ago. We can see them to this very day, running up the handle.

In the winter-time Swiftfoot could see very well how to chip a flint or stretch a hide in the cave, for he had not only the fire-light to help him, but a lamp as well. His father had made it. It was a very simple one—just a shallow bowl of hollowed-out stone or chalk. In it was put the fat of any animal the herdsman killed. When a flame was put to this, it burned with quite a good light, and lighted up the dark corners of the cave cheerfully and brightly. It made it look very different from the dark, shadowed cave in which Sharptooth and his mother had once sat years and years before, with only the flickering fire-light to light them and cheer them.











## V. STRONGARM, THE BOY OF THE HILLS

STRONGARM did not live in a cave. He lived in a little hut built by his father. It was not very difficult to make. Any boy or girl nowadays could build one themselves if they tried.

Strongarm's father first of all dug a round pit in the ground. As he dug, he threw the earth up all round to make a bank. When he had finished digging, he searched for a straight young sapling to make the centre pole of his house. When he found one to his liking, he trimmed it and carried it to the pit he had dug.

He thrust it right into the centre of the pit, and banked the earth round it into a little mound, so as to keep the pole firm. Then he took strong branches of trees and fixed them into the bank of earth he had thrown up. He tied the tops together to make the roof, and then piled turves on the outside to keep out the cold winds. The doorway was simply an opening in the bank of earth.

Strongarm lived with his father, mother, and sister. Round about his hut were others, built in just the same way. The biggest one was where the Chief lived. He was a strong man and a wise man, and what he commanded was done, for the people trusted him.

Outside Strongarm's hut was another pit, a small one. It had no roof, and was simply used for cooking in, because when a big animal such as a reindeer was roasted, there was not enough room in the little hut, which might catch fire. The hearth was built of large stones and was quite big enough to roast a fairly large animal.

There was a little hearth of stones inside the hut too, and on it a small fire was lighted in the cold weather to warm Strongarm and his sister. The smoke escaped through a hole left in the roof, but some of it was nearly always left in the hut and made Strongarm's eyes smart.

There was no furniture in the hut. Bracken and grass were strewn over the floor, but there were no beds, no chairs, and no tables.

Strongarm did not mind, for he had never seen any, and did not want any. He lived most of his life out of doors, and helped his father look after the cattle belonging to the village.

It was a queer little village—one of the first in those parts. It was built up on the hills, and round it was made a high bank of earth to keep out the wild beasts that roamed about the country. Sharp wooden stakes were driven into the bank, and Strongarm had helped in this, for, although he was only a boy, he was very strong indeed for his age.

Strongarm had a dog of his own. He had had it since it was a puppy, and he loved it. Strongarm's father had two dogs who went out hunting with him and helped him chase the wild animals. Sometimes Strongarm went with him, but usually he had to stay in the village and look after the little cows kept by his people. There were pigs too, and goats and sheep, all of which had been tamed from the



Strongarm, the boy of the Hills.

## CHILDREN OF OTHER DAYS

wild ones. These tame or "domestic" animals helped man a great deal by giving him milk, clothing, and meat.

When Strongarm went hunting, he did not see the mammoth, the sabre-toothed tiger, the hippopotamus, or the woolly rhinoceros, as the boys before him had done. Some of these had died out, and some had left our land, but there were still deer, bears, wolves, and wild boars.

Strongarm wore strong clothes made of sheepskin or goatskin. His mother made them for him, and used a bone needle to sew them together. He wore rough skin shoes too, for sometimes thorns ran into his bare feet and crippled him as he ran over the countryside. His sister wore no shoes, for she stayed at home and helped her mother.

Not very far away from Strongarm's village was a flint-mine. Strongarm could get to it by running along the top of the downs. It was easier to travel about on the tops of the hills than in the valleys, for great forests covered the lowlands and made journeying very difficult.

Out of this mine were dug hard flints which could be made into fine spear-heads, hatchets, or knives. Sometimes Strongarm was sent by his father to get a new flint knife, and he would give in exchange a fine piece of meat. This exchanging of things was the very first kind of shop people knew.

Strongarm had often been down the mine. It was simply a collection of big round holes that went very deep down into the ground. The miners had no spades like ours, but had to dig the holes with picks made of deerhorn, or shovels made of the sharp shoulder-blades of animals. It took a long, long time.

The miners dug the flints out of the chalk and earth and then took them in rough woven baskets of reeds to the Men-Who-Were-Clever-With-Their-Fingers. These men worked the flints, chipping off flakes, grinding down rough parts, and rubbing sand over them to make them into smooth, beautifully polished javelin-heads, axes, or knives. Some of the men were very clever at this, and never needed to go hunting because so many other men wanted their worked flints, and brought them meat in exchange.

You will see that little by little the people were learning more and more things. Strongarm was far cleverer than Swiftfoot, and Swiftfoot was wiser than Sharptooth. As the world grew older, people went on learning, and although sometimes they forgot things, and seemed to go backwards instead of forwards, always there came a time when they went onwards once more.





## VI. LITTLEFISH, THE LAKE-DWELLER

LITTLEFISH lived in a most fascinating house, for it was built on piles over the waters of a lake. His mother had called him Littlefish ever since the day he had fallen into the lake when he was a baby. She had left him lying on the floor for a minute, and he had rolled to the door and over the wooden causeway all by himself. Then splash! he fell into the water, and when his mother hastily rescued him, he was laughing! So she called him Littlefish. Always afterwards she tied a cord round his ankle and fastened it to a post, so that he could not fall into the water again.

Littlefish was a jolly, happy little boy. He loved the sound of the water rippling under his wooden home, and he longed for the day to come when he would be allowed to run along the causeway to the land, and play on the grass with the other children.

His father and mother were rather queer-looking. Their teeth met edge to edge, instead of the top ones overlapping the bottom ones, as ours do. Their hair was frizzy and thick, and they wore it in big tufts which they pinned up with long, carved bone pins. They wore clothes made of loose-meshed flaxen cloth, and tunics of hide, neatly sewn together. They had necklaces of clay beads, coloured brightly. Littlefish had one too, and he was very proud of it.

He spent the days with his mother whilst he was little. He watched her making baskets and weaving cloth, and sometimes helped her to crush grain between two stones to make it ready for cooking.

Sometimes when he grew a little bigger his mother let him lift up a sort of trap-door in the floor and let down into the water one of the baskets she had made. Then Littlefish was excited, for he knew that when he pulled it up again there might be a fish inside, and he was very fond of fish for dinner.

There were all sorts of other food for him to eat besides fish. His father kept oxen and goats, and sometimes went hunting the deer or snaring birds. Then at certain times of the year he went with the other Lake-dwellers to plant seeds of wheat, barley, and millet along the lake-side, so that they might have bread to eat from the ripe grain.

Littlefish's father had no plough. He had only a staghorn driven on to a wooden pole, and with this he made long furrows in which the seeds were planted. It was slow work, but the Lake-dwellers had thought of no better way. They were glad to know that their rough ploughing and sowing would result in fields of waving corn from whose ears their women would make bread for the winter.

Littlefish loved helping his mother to make bowls, jars, and dishes out of clay. He had watched her so often that he knew just how to do it. He knew that first of all he must break up the clay and take out any stones in it. Then he put it out in the sun to dry. When it



Littlefish, the Lake-dweller, at work with his mother.

## THE TEACHER'S TREASURY

was ready, he mixed water and sand with it, and made long rolls of it. Then he took these and began to make the top half of his pot. He made a beautiful little pattern all the way round its rim by pressing it with his thumbnails.

Then he left the half-pot to dry in the sun. When it was nice and hard he turned it upside-down and made the other half, rounding it neatly at the bottom.

When it was quite finished, he put it out in the sun again, and then his mother lighted a little fire all round it to bake it quite hard, so that it could be used for food or water.

Littlefish made himself toys out of the clay, too. He made fishes and birds, and tried to model the animals his father drove along the causeway every night to the sheds at the other end of their dwelling. He had another toy, too, a bone whistle, that his father had made him one night. Littlefish whistled funny tunes on it, as he tried to make the rippling music that he heard from the waters beneath his home.

When he was big enough, Littlefish went joyfully to the land by the lake, helping the bigger children to look after the animals and to see that they did not stray. He loved the little kids and the long-legged calves, and he always made friends with any puppy he saw. He was friends with far more animals than any of the boys before him had been, except perhaps Strongarm. His enemies were the cave-bear that sometimes wandered down to the lake-side, wolves, and wild boars. But these he did not see very often, and when he did he was most excited, for he knew perhaps his father would go hunting them, and bring home skins and meat.

Best of all Littlefish loved going out with his father in the boat. It was a queer boat, made of a tree-trunk that had been hollowed out. It had the bark still left on, and was not very steady, but Littlefish thought it was the most marvellous thing in the world. His father used a paddle, and made the boat go quickly. He shouted to Littlefish to keep an eye on the fish-basket and the harpoons, in case the boat jerked them out. Littlefish shouted back grandly that they were quite safe with him.

So they were, for he treasured them proudly. His father had given him two old harpoons, and his mother had made him a little fish-basket for himself out of twigs. He longed to go back with the basket full of fine silvery fish, and hear his father telling how clever his Littlefish was and what a fine man he would make.

So lived the little boy Lake-dweller of the Stone Age, happy enough and wise enough for his time, but far behind the little boy of the Bronze Age, whom we shall hear about in the next story.





## VII. TRADER, THE BRONZE-AGE BOY

TRADER was a little boy who travelled about the country with his father, exchanging his goods of bronze for meat and skins. His mother had died when he was quite little, so Trader had hardly known the quiet, peaceful village life that most children of his time were leading.

But he knew far more about the country and about life than most children did, and he could do many more things. He had travelled hundreds of miles up the country and down with his father, riding on his sturdy little horse for as long as ten hours on end when it was necessary to reach some place before nightfall.

Trader was dark, and his head was broad and round ; he was very stalwart and strong, and, like most travellers of his day, sharp-witted and alert. His father knew that he could be trusted to exchange his bronze spear-heads and axes and get as much for them in return as he himself could.

Trader and his father came from a little village up on the hills. Forests of trees still covered a great deal of the country, and people found it healthier and easier to live on the sides of the open hills. The trackways that Trader followed on his travels were nearly always along the hilltops, and he loved the fresh, strong breeze that blew over them.

Trader's village was built in much the same way as Strongarm's had been. Pits were dug and poles put in the centre. Then branches were thrust in the sides for walls and roofs.

But Trader had seen much better villages than his. He had seen some huts built of stone, and he had liked the doorways very much, for they were made of two upright stones, with one across the top. He had seen other villages built of turves, and still others built just like his own.

Trader's father used to make many tools and weapons in his own village. Then he set out to exchange them up and down the country. His goods were made of bronze, which was quite a new metal to many of the people. Indeed, a great number of them still used stone weapons and tools, because they could not afford to buy bronze ones.

Trader helped his father in his work of making the bronze. Bronze is a mixture of copper and tin, and these long-ago men had discovered that the mixture produces a metal much stronger and better than either. Weapons of bronze did not chip or break as stone weapons did, and they could easily be sharpened again when they became blunt.

Tin was brought from Cornwall and copper from Wales. Trader had talked with the men who brought them and learnt much from them.

In his father's hut was a fireplace of large stones. Trader set the fire going when bronze was to be made. Then his father threw lumps of copper ore (a mixture of copper and earth) on to the flames, so that



## THE TEACHER'S TREASURY

the copper melted and ran down into a pit below. Then tin was added to the molten copper, and the mixture became bronze.

Trader then took up stone moulds which were hollowed out into the shape of spear-heads, and so on, and ladled the boiling mixture into them. When it was cool, it was knocked out, and there were bronze spear-heads, axes, swords, sickles, chisels, or knives, according to the moulds used !

Trader's father put them on his anvil and hammered them to make them sharp. Then they were ready to pack away and take on his next journey over the country.

Trader loved journeying with his father. The people of the villages always welcomed them, and were glad to see their goods. They liked to hear of other tribes too, and to get the news of the outside world.

Trader spoke to the boys and asked them what they did. They told him. Some watched the herds, some fished the rivers, some helped to stretch and dress the skins for clothes, and some were very clever at pottery. The girls, too, showed him how they wove cloth from sheep's wool, and laughed at his clumsy fingers when he tried to weave on their looms.

We can easily make a loom like theirs. It was simply two upright pieces of wood with a cross-piece along the top. To the top piece were fastened long threads, and these were held straight by means of weights tied to the other ends. The girls made cloth by simply weaving a cross-thread in and out of the long threads. When there was no more room for the cross-threads, the cloth was finished and was taken off the loom.

Trader gave some bronze pins and two bronze brooches for a fine piece of woollen cloth, which he wrapped round him and fastened with a belt. His father exchanged some bronze spear-heads and a fine shield for meat, bread, and three beautiful skins.

Then he and Trader made haste to go away, for they wanted to get to the great Temple of the Sun in time for the festival held there every four years. Here would be hundreds of people, and Trader's father knew that many of them would buy his goods.

The Temple of the Sun was a wonderful place. It was two great circles of upright stones with cross-stones above, and it had two inner horseshoe-shaped circles. The people of Trader's time did not know of our God, and they thought the sun, that gave life to their fields of corn, was the greatest thing they had ever seen or known. So they built temples where they could hold festivals in honour of the Sun. It was to the biggest one of all that Trader was going, for to it came merchants and travellers from all over the place, selling and bartering their wares to the pilgrims who went to the festival. There were coloured glass beads from Phœnicia, amber from the Baltic, tin from Cornwall, copper from Wales, and brooches and bracelets fashioned from bronze, jet, gold, or enamel, as well as all kinds of weapons and tools. It was an exciting place for any boy to go to, and Trader loved



Trader, the Bronze-age boy, filling moulds with molten bronze.





Trader buys a length of cloth.

it all. Best of all he loved the chariot-races that followed the festival, and he longed to own a chariot and horses that would take him along as fast as the ones he watched.

This temple to which Trader went and sold his goods is still partly standing to this very day. It is called Stonehenge and is away on Salisbury Plain. It is a grand place still, although many of the stones have fallen or have vanished. Perhaps one day you will see it, and remember how once upon a time it was a mighty temple beneath which great crowds of pilgrims and traders worshipped, talked, and played.

## VIII. YOUNG LION, THE EGYPTIAN BOY

WHILE Strongarm and Swiftfoot were living in caves and rough huts, another little boy was living in far-away Egypt in a splendid city with houses, temples, and gardens. His name was Young Lion, and he was a merry-hearted, brown-skinned little boy. He was lightly built, but very tough and supple. His hair was black, and he wore it twisted in a plait that dangled over his ear. When he grew up to be a man, his mother cut off the plait and kept it in memory of the little boy he had once been.

He wore nothing but a belt of leather and a necklace which had a golden charm hanging from it. The sun was hot, and Young Lion needed no other clothes.

He lived with his father and mother in a grand, gaily-painted house built round a courtyard. There were no windows in the outer wall at all, only a doorway, by the side of which was a tablet bearing his father's name.

In the shady courtyard grew palms, fig-trees, and pomegranates. There was a tank, too, in which pink lotus-lilies floated and fish swam to and fro. Young Lion loved the garden, and would have liked to play all day there. He had plenty of toys—wooden horses he could draw along the ground, lions and crocodiles whose mouths opened when he pulled a string, balls of plaited rushes, and little clay beasts, fruit, and men.

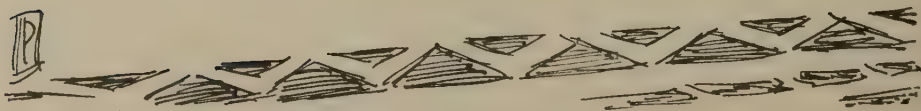
He could not play in the garden all day because he had to go to school. His school was called the House of Books, and here he learnt to read, write, and count. He was beaten if he did not learn quickly enough, and then he wished he need not go to school, but could play all day with his friends.

His books were not like ours, and he had no pencil. He had to learn to write on thin brown papyrus made from the inner fibres of a reed. For a pen he had a thin fine reed. It had no sharp point as our pens have, but a crushed end that was more like a brush. He had ink of two colours, and these he kept in a little wooden tray which was hollowed out in two places to hold the ink.

Young Lion learned to write and to read many, many fairy-tales. He heard stories of the many gods of Egypt, and tried to remember all their names. There were so many that he could not, at first. He learnt to add and to subtract, and also a sort of multiplication table which was not like ours.

Young Lion loved when his father held a feast, for he was allowed to go to it and sit on his father's knee. He had to be polite and quiet, for everyone thought a great deal of politeness. He saw the slaves run to take off the peaked sandals of the guests, and watched them put a garland of lotus-lilies round their necks and one on their heads. He





Young Lion, the Egyptian boy.

## CHILDREN OF OTHER DAYS

listened to the talk, and heard the music that his father had provided for the guests—harps, flutes, double-pipes, and tambourines.

He loved the feast too—roast quails and ducks, little sweet caraway cakes, cucumbers, melons, and many other things.

Young Lion's father was a scribe. Whenever there was writing or figures to be done, he could do it. He went on board the ships from Tyre and other places and made out the sum to be paid by the captains in taxes. He had once been to a great temple that was being built, and had seen that all the stones brought were correct in number, and he paid each workman his wage. Sometimes he wrote fairy-tales and told them to Young Lion, who thought they were truly wonderful.

Young Lion wanted to be a soldier. He had seen Pharaoh (the King) pass by in his beautiful chariot, followed by crowds of slaves he had captured in strange countries. His soldiers marched at the sides, and seemed very fine and grand to Young Lion. He longed for the day to come when he might have a chariot of his own, and a charioteer to stand by him and drive his two fierce horses into battle. Young Lion forgot that war is a terrible thing, and that he might be killed, or come home so wounded that he would be good for nothing more.

Young Lion's uncle was a soldier. The boy had seen him standing fine and handsome in his wonderful chariot of tough, shining wood, made strong with leathern thongs and metal plates. It was decorated in brilliant colours, and was the grandest thing in the world to Young Lion. When his uncle let him step into it, he could hardly speak for joy, and he pretended that he was a soldier going into battle, and that he would bring a thousand slaves back home to Pharaoh.

The chariot was light enough for his uncle to carry, and yet it would bear two heavy men easily. The fighter stood ready with his bow and arrow while the charioteer drove his horses skilfully through the ranks of the enemy.

"Learn your lessons well, and do as you are told," his father said, "and then perhaps I will see about sending you to the training-school for charioteers." So Young Lion tried hard to be good and clever, until the day came when he might have his dearest wish and become a soldier to fight for Pharaoh in strange lands far away.

In Egypt we can still see some of the things Young Lion saw. We can see the great wall-pictures painted in his time, and the tombs and temples built then. We can see his toys, and some of the beautiful little models of ships and temples that his father had. And when we see them we will think of the little Egyptian boy who loved them and played with them so many, many years ago.



## IX. ASTYANAX, THE GREEK BOY

**A**STYANAX lived in ancient Greece long before there were towns or roads in our own country. He was a little Greek boy, and when he was born his father hung a wreath of olive leaves outside the house, to show that a new little boy had come to him.

He was a handsome boy, with his dark hair worn long on his neck. He was taught from the very beginning to grow healthy, clean, and strong. He was taught, too, to love beautiful things, such as pictures, statues, music, and poetry.

When he was born, his nurse hung a little collection of charms round his neck to bring him good luck. On the fifth day of his life his father picked him up and ran quickly with him right round the hearth, which was built in the middle of the hall. He did this because he hoped that the hearth-gods who were watching him run, would watch over his baby when he learnt to walk and would make him a fast runner later on.

Astyanax did not learn of the Egyptian gods, but of a whole set of new gods—the gods and goddesses of the Greeks. We have perhaps heard the stories about them too—stories of Zeus and Athene, Juno and Ares, Artemis and Hermes, and many others. He heard, too, many exciting stories of wars and explorations; stories of the Trojans and of the wanderings of Odysseus. He loved them all, though some of them frightened him and kept him awake at night. But he told no one of his fear, for he was a Greek boy, taught to be strong and dauntless, and to laugh at all that frightened him.

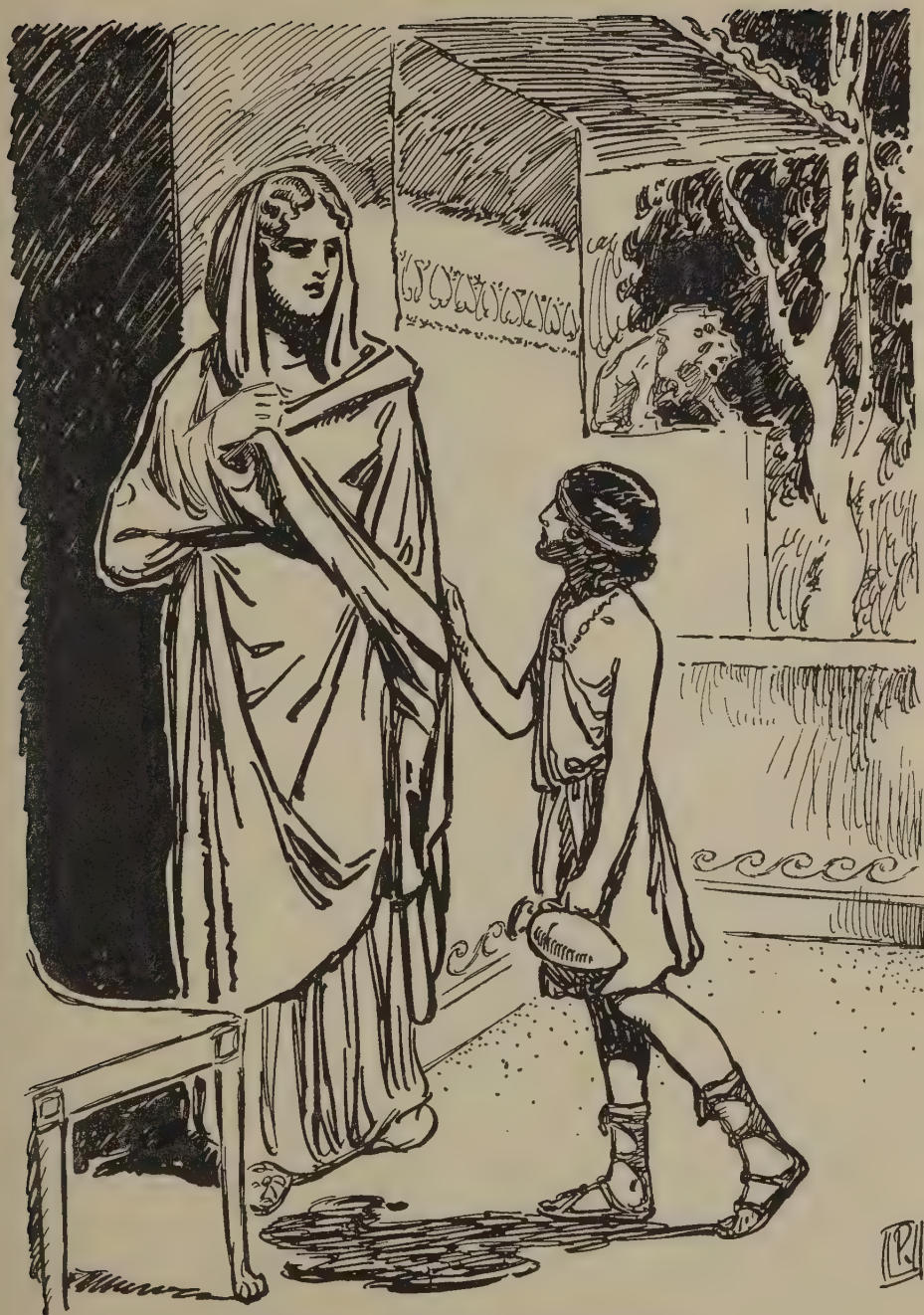
He lived in a low, sun-baked house built of pinkish-white bricks. It was not a very tidy house, for no one seemed to have thought of such useful things as cupboards or shelves. So all the corners were littered up with pots and clothes, toys and weapons. The most valuable things were not allowed to lie about, however, and lovely vases and beautiful robes were always packed safely away in polished chests.

The nurse looked after Astyanax well until he was seven years old. She taught him how to walk and how to eat, she gave him a little flickering lamp at night, and she told him many, many stories. She bathed him every day, and sometimes even two or three times. She played with him and his toys. Of these he had plenty. Rattles at first, then lead soldiers and chariots, and little clay dogs and birds, rabbits and donkeys. He had a toy cart he could pull along, and plenty of pets. He had his own puppy, and two ducks, as well as a sleepy tortoise. He spun tops and flew kites, and loved to go to the swing in the garden and see how high he could swing himself.

The garden was not such a beautiful place as Young Lion's had been. It had very few flowers, and was just a paved yard shaded by a fig tree. In a small plot were grown cress, onions, and parsley. Parsley was used not only for the table, but also to make into garlands to wear at festivals.

When Astyanax was seven years old he went to school. He had





Astyanax, the Greek boy, with his nurse.

## THE TEACHER'S TREASURY

to leave his kind nurse and be taken in charge by an old slave, whose duty it was to take him to school and sit near by him with a long stick. If Astyanax misbehaved himself, he would feel the stick.

The little boy was taught good manners very early. He was not allowed even to sit cross-legged, and he had to remember such things as eating bread with the left hand and other food with his right.

Astyanax loved school. He was taught a tremendous amount of gymnastics. He wrestled with other boys, swam, ran, jumped, and played all kinds of ball games. He was taught to keep his body clean and strong, and his mind healthy and bright. He was told that if he was specially good at his gymnastics he might perhaps go in for the races for boys held at the great Olympic games. Astyanax tried with all his might when he heard that, for he knew it would please his parents very much if they and thousands of other people saw him win a race.

Astyanax learnt many other things too. He learnt reading and writing, arithmetic, drawing, geometry, and music. He had to write on a wooden tablet coated with wax, and he wrote with a stylus and not with a pencil or pen. When he was grown up he would write on expensive parchment with a pen made of a bird's quill. His ink would be cuttle-fish ink, and he would have to keep sharpening his pen-point with his knife.

The books Astyanax and Young Lion used were not like ours. They were simply rolls of parchment wound round a wooden roller, and were very difficult to read comfortably.

When Astyanax was sixteen he cut his hair short and thought himself nearly a man. When he was eighteen he had his name put down on the list in which were written all the city tribe. Then he went to be trained to look after his country. He wore a broad-brimmed hat then, and a short cloak, and was very proud of himself.

First of all he went to one of the ports to help to look after it. Here he saw hundreds and hundreds of ships on the purple sea, and longed to sail off in them to foreign lands. Then later on he was sent to far-away parts to guard the boundaries of Greece. When his soldiering time was over, he came back to his own city and settled down to be a man and marry.

He was a healthy, happy boy, and even to this day we have not produced such fine men and women as did the ancient Greeks. When we do, it will be a great day for Britain.



## X. LUCIUS, THE ROMAN BOY

LUCIUS lived in Rome many hundreds of years ago. It was a city of beautiful buildings, good roads, and many people. So beautiful were many of the buildings, pictures, and statues, that people still go to Italy to see them.

Lucius was very proud of being a Roman. He knew that Rome had conquered most of the known world, and that countries both near and far away were under Roman rule. Our own Britain was ruled by Romans, and Lucius had sometimes seen little fair boys from our country brought to Rome to be sold as slaves.

Lucius lived in a beautiful house. One of the biggest apartments in it was the central hall, which was a big, oblong room. There was an opening in the roof to let out the smoke from the hearth, and to let the rain-water fall through into a stone basin set ready to catch it.

Lucius believed in many gods, just as Astyanax, the little Greek, did. Many of his gods were the same as those of the Greeks, but they had different names. Lucius had heard of Zeus and Poseidon, but he knew them as Jupiter and Neptune, of whom we have perhaps heard stories too.

The gods that Lucius knew best of all were the household gods, Lares and Penates. In the big hall were little images of them in the shape of youths in short tunics. Lucius knew that they were always kept brightly polished, and he was told that if these gods were neglected they would punish the family by bad luck, and there would be no food in the house, no corn in the granary, and no flocks in the fields.

In the house were lovely bathrooms. The bath was sunk in the floor, so that Lucius had to step down into it when he bathed. It was a long bath made of marble, and so big that Lucius could easily swim in it. He loved the bathroom, and spent a great deal of his time there. So did all the Romans. They loved bathing, and even the poorest people could go to the big public baths as much as they liked.

On the walls of Lucius's house were beautiful paintings, and the floor was made of thousands of little coloured stones all fitted together to make a picture. The furniture was beautiful, and so were the vases, bowls, and lamps that stood about. Lucius was often very glad, when he looked round his beautiful house, to think that he had been born into such a lovely home, and was not one of the slaves of Rome, who had to live where they could, do what they were told, and work hard from morning to night.

Lucius wore a tunic with short sleeves, gathered in at the waist with a belt. He also wore a white woollen cloak bordered with purple, called a toga. His sister Tullia wore a tunic too, but hers reached down to her feet. Neither of them wore stockings, but had soft leather sandals on their feet.

They had plenty of toys. Lucius had tops, marbles, and balls, of course, and besides these he played with many beautiful little bronze





Lucius and Tullia, children of Rome.

## CHILDREN OF OTHER DAYS

animals—goats, geese, and bulls. He had figures of those daring fighters, the Gladiators, carved out of bone, and his chariots were fine little things whose wheels went round beautifully.

He played dozens of games with nuts. Every boy in Rome did, and when it was time to be grown up and go out to work, people told the boys that it was time to put away their nuts. Every Roman boy played soldiers, too. Lucius loved pretending to be a grand soldier coming home, war-stained and battered, to ride in one of the grand triumphal processions of Rome, with prisoners tied to his chariot.

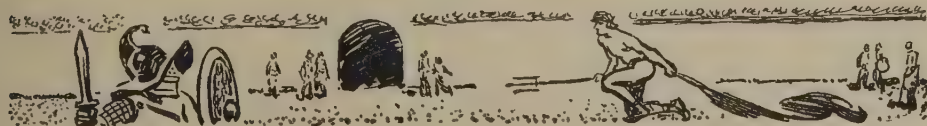
When he was seven years old he went to school. Like Astyanax, he had a watchful slave to take him there and back. He learnt much the same as the Greek boys did, except that music was not so much taught, for the Romans thought it was not a lesson fit for a manly boy.

Lucius learnt reading, writing, and counting. He had a wooden tablet coated with wax just as Astyanax had. It looked something like one of our old-fashioned school slates, and Lucius wrote on it with a metal stylus. He took it home each day and showed what he had written, and then he carefully rubbed it out and made his tablet smooth again ready for the next morning. He learnt Greek, just as many of us nowadays learn French. He had to do dictation and learn to say poetry. For dictation he was given Æsop's Fables, and many children to-day write just the same stories for dictation as Lucius did.

He got up very early to go to school, sometimes even before the sun rose. He had no proper breakfast before starting—perhaps some bread and honey. He went home for a light lunch at twelve o'clock and had a really good dinner at about five. He was very hungry then, and ate a tremendous lot, especially salads and fruit, which he loved.

Lucius was taught all kinds of games, and kept his body clean, strong, and graceful. The Romans loved games and sport of any sort, and there were nearly always some going on in one of the great circuses round about. Thousands of people went to them and cheered the performers on, just as our people nowadays go to football and cricket matches. There was one event that excited Lucius very much, and that was the chariot races of the four Colours—Red, Blue, White, and Green. He knew the name of every horse and every charioteer, and he longed for the colour to win that he liked best.

When he grew up and became a citizen of Rome, Lucius was prouder still. He knew that he belonged to the greatest Empire of his day, and he thought it would grow greater still and last for ever. But now it is gone, and the greatest Empire of our day is our own. We must do all we can to make it strong, honest, and generous, and then perhaps it will last even longer than the one of which Lucius was so proud.



## XI. SIGURD, THE VIKING

**J**UST about a thousand years ago a little Norse boy lived up in the mountainous country we now call Norway. His name was Sigurd, and he was a strong little fellow with flaxen hair and blue eyes.

He lived by the sea, and every day he looked to see if his father's ship was coming across the waves, back from his adventurous voyage to other lands.

When at last it came, he was wild with joy. He saw the long narrow ship with its high-peaked prow on which was a golden dragon for figure-head. He knew that the glitter along the sides of the ship was made by all the shields slung along in a gleaming row. He watched the wind fill out the red and purple square sail, and he danced with delight to think that soon his father would be home again with tales of thrilling adventures and presents from other countries.

Sigurd longed for the day when his father would let him go with him.

"I am only a babe until I go upon the sea to fight," he said to himself. "No matter what I learn here upon the land, I shall be no good until I learn the lore of the sea."

Sigurd belonged to a land of fierce people. When he was born, his family was very glad, and they called him Sigurd, because they hoped that he would be as brave as the great warrior of that name.

Children were not always welcomed in Sigurd's land. If one came when it was not wanted, it was given to a servant, who was told to leave it out in the forest. There the tiny thing would die, unless some kindly passer-by picked him up and took him home.

Sigurd lived in a one-storied house belonging to a cousin of his father. It was very seldom that a Norse boy of well-to-do parents was brought up in his own home. He was usually given to friends or relations who were not of such high rank as his father, and they brought him up, taught him manners and lessons, and loved him like their own son. Then when he was old enough he once more joined his father, and went with him to learn the lessons of the sea.

Sigurd's lessons were not like those that Lucius or Astyanax learnt. He had no waxed tablet to write upon, and no parchment rolls to read. But instead he learnt how to understand the holy letters called "runes" which the Norsemen so often carved on stones, ships, and weapons. Sigurd did not learn to write them—he only learnt how to understand them, and they seemed to him dreadfully difficult.

He was taught as well all the stories about the gods of the Norsemen. We have heard them too—tales of Odin and Thor, Loki and Baldur. Even if we have never heard their names, we say them unknowingly every time we tell each other "This is Wednesday," "This is Thursday," for all our weekdays bear the names of the Norse gods.





Sigurd, the Viking.

## THE TEACHER'S TREASURY

Wednesday is Wodin's Day, Thursday is Thor's Day, and so on. Our ancestors taught us this when they invaded Britain and settled here.

Sigurd learnt the names of all his many gods, and was taught to pray to them and call on them in hours of danger. He was told the stories of Norse heroes, and made to recite the Norse laws. He was taught draughts and chess to make his mind work quickly, and he knew how to play the harp and carve wood and metal. He knew, too, a little of other languages besides his own.

And he could do other things. He could throw two spears at once, fight with a sword in his right hand *or* his left, ski (pronounced *shee*), wrestle, swim, and run. For a small boy he was very well trained indeed.

But all the time he longed for his first voyage on the sea. He wanted battles and strange lands, the tossing of the waves and the triumphant return home. Until his father took him with him in his ship the little Norse boy was not content.

When he was nearly twelve, Sigurd was told he could go on the next voyage with his father. He could hardly sleep at night for excitement.

When the day came and he saw the high-prowed ship with its gleaming golden dragon grinning out to sea, all ready to start, he could scarcely wait to be hauled up on deck. He saw the big sea-chests being filled with food and weapons, he saw the shields slung along the side of the ship, and he saw the oarsmen sit two or three at each oar. Then the square sail was hoisted, and out to the west went the proud ship.

When Sigurd came home, he felt he was a man. He had seen other lands, and he had sailed up a river in Britain, fought the people there, burnt their houses, taken their treasures, and come home again. A fierce life for a boy! But Sigurd came of a fierce, warlike race whose hearts cried out for battles and adventuring, and to them the weak were only fit to be beaten, killed, and plundered. Sigurd's people were little more than well-trained savages.

When he came home there was such a feast! Great joints sizzled over the fire, and the drinking-horns were filled with sweet mead. The guests were grand and fierce—great men in fur-lined cloaks and tunics of red or brown. Their long woollen trousers were cross-gartered from ankle to knee and they wore heavy belts of gold or silver. Some came in chariots, some came on horseback. They were a great sight. Sigurd was proud to be one of them. He was dressed like them, and he held his head as high as he could to make himself tall. He ate his pork and drank from his drinking-horn like all the rest, and was the proudest boy in the world—until he suddenly fell asleep, tired out with excitement and happiness.

When Sigurd's father became old and died, he had a grand end. He was placed on his own fine ship with all his armour, his drinking-horn, his draughtsmen and chessmen, and the bridle of his horse. Then his friends lighted the ship and pushed it out to sea.

There it floated away on the wild dark waves, blazing up to the sky, taking the fierce old Norseman on his last great voyage.

## XII. ELRIC, THE ANGLO-SAXON BOY

ELRIC lived in our land in the time of King Alfred the Great. Fierce men called Angles and Saxons had come from across the grey North Sea and had driven the old Britons into the mountains and forests. Then they settled down in the country, built houses, and lived here. The Angles held most of the country, and so it came to be called Angle-land, and then England. It might quite easily have been called Saxon-land.

Elric was a little boy who lived in these times. His father was a Thane or Earl, and was the head of the village. Many of the people in the village were freemen, and the rest were slaves, who belonged to the Thane and had to do whatever work he told them to, in return for which he gave them food, shelter, and clothing. They were slaves all their lives, and so were their children, unless they could buy their freedom from the Thane, or have it given to them in return for some bold or brave deed.

Elric's house was built of wood. It was only one storey high, and was mainly a large hall. From this many little rooms led, used as bedrooms or private rooms for Elric's mother and father. The benches and tables were wooden, and the pictures on the wall were simply strips of beautiful embroidery worked by Elric's mother.

Elric's bedroom was a funny little dark place, with just a slit in the wall for a window. His bed was a sack of straw, a pillow of straw, a coarse linen sheet, and a furry skin for warmth.

He was dressed in a bright green tunic that fell to his knees and was girdled by a belt. He had a cloak, too, that he could wear when it was cold, and also a little pointed woolly cap. He wore woollen stockings, which were cross-gartered with strips of leather from his ankles to his knees. His pointed shoes were of leather too.

The village that Elric lived in was not very big. The Romans liked living in big towns, but the Saxons preferred living in the open country among fields and trees. None of their villages was very large, certainly not large enough to be called a town. They were simply a collection of huts and wooden houses, and had a high wall of earth built all around them, with a fence at the top to keep out robbers and wild beasts.

Elric's house was the biggest in the village. Many of the huts were simply made of wickerwork, and then plastered over with clay. Some were of wood. The fire burnt on a hearth of stones in the middle and the smoke went up through a hole in the roof. The windows were holes or slits in the wall. In some of the huts animals, men, women, and children slept all together, but at Elric's home the cattle were kept in sheds.

Elric loved meal-times at his home. Not only because of what he had to eat, but because they were jolly times. Dinner was served in the big hall on long trestle-tables. On a carpeted platform at one end of the hall was the table at which Elric and his family and friends sat. Down below was the long table at which everyone else sat.





Elric, the Anglo-Saxon boy, and a gleeman.

## CHILDREN OF OTHER DAYS

Half-way down the table was the salt heaped in a hollow scraped out of the wood. Above the salt sat the ladies and gentlemen of the household, and below it sat the labourers, the herdsmen, and the slaves.

Elric drank from a beautiful glass, and so did his father and mother and all the people above the salt. The others drank from large horns, which they dipped into buckets of ale whenever they wanted a drink. The dishes were wooden, and held fish, fruit, vegetables, and bread. The joints of meat were brought in sizzling hot, and each diner hacked what he wanted from them with his knife. There were no forks. Most of the food was eaten with the hands, so it was very necessary to wash well, both before and after meals.

In the evening the torches round the wall were lighted, the tables were taken down, and music and singing were heard. Gleemen came in with their harps, stories were told, and riddles asked. Elric loved it all, and wished he did not have to go to bed so early!

Elric went to school every day. His sister Wynfreda wished she could go too, but little girls of Saxon times were not taught to read and write and do arithmetic. They were taught to be useful in the house, to embroider their own dresses and those of the men, and to work pictures in bright-coloured threads to hang on the wall.

Elric went to school at the monastery two miles away. A monastery was a place in which many men called monks lived. They tried to live good lives and to help all the people around, and they taught the children of freemen. Slaves were not taught at all.

Elric learnt reading, writing, arithmetic, stories from the Bible, and Latin. He was taught geography too, but as the monks knew very little, he learnt some queer things—that the world was flat, for instance, and that all the stars circled round it. The monks, who were very clever at many things, such as painting, gardening, working in silver, and so on, taught any of these arts also to those boys who wished to learn.

Elric's father held his land from the King, and in return for it he had to send fighting men to him whenever he needed them. The villagers held their land from Elric's father, the Thane, and had to give him so many days' ploughing or so many days' work on *his* land in return. They paid rent in all sorts of ways—some gave eggs, some butter, some meat, and so on.

The Danes, or Vikings, about whom we heard when we read of Sigurd, kept raiding England in the days when Elric was little. They came sailing up the rivers in their golden dragon-ships, and burnt, plundered, and killed wherever they could. Twice Elric's father had to go to the nearest fort on the river and help to drive the Danes away. He promised Elric that if he were good at his lessons, he would take him with him next time the Danes came, and teach him the lessons of war. Elric longed for that time, for he dearly wanted to be reckoned a man, and to go fighting when the Danes came, and hunting and hawking with his father in times of peace. He was a happy fellow, this little English boy, and loved the countryside, the animals, games, and fun, just as all true English boys do to this very day.

### XIII. HUGH, THE BOY OF NORMAN TIMES

MANY years after Elric had lived in his wooden house, yet another foe invaded England, and this was William, Duke of Normandy. He came to stay, and was made King. We know him as William the Conqueror, a strong and mighty man.

He came from France, and brought with him many new customs. After a time the Normans settled down among the English, married with them, and became one nation. Hugh, a little Norman-English boy, lived in these times.

His father was a baron, one of the great men of England. He did not live in a big house of wood, but in a fine castle of stone. Wherever they went, the Normans built stone castles, and these can be found in many lands besides ours.

Hugh's castle was a very strong one. Its walls were of thick stone, and its gateway was massive, and built so that it could be easily protected. Round it was a deep ditch of water called a moat. This was to keep enemies out, for whenever the castle was besieged or threatened, the drawbridge that stretched from one side of the moat to the other was pulled up, and then no enemy could enter the castle. It was let down when friends came, or when the household went out.

Hugh often went out hawking with his father. His hawk was held on his wrist, and when it was freed it rose into the air and pounced down on any wild duck or other bird it saw. Hugh was very proud of his hawk, and could make it come back to his wrist whenever he wanted to.

He was dressed in a tunic and cloak, and his stout legs were cross-gartered up to the knee, just as Elric's were. He was strong and independent, liked his lessons, and loved his games.

Best of all his lessons he liked the stories of gallant deeds that his master very often told him. All boys of Norman times loved these, and would listen for hours to the stories of Charlemagne, Roland and Oliver, and dream of Roland fighting the Saracens, brandishing aloft his marvellous sword Durandel.

Hugh loved all the tales of chivalry, and longed to have a horse and a sword of his own, so that he might go wandering half across the world, rescuing fair ladies and killing wicked robbers, just as his heroes had done.

There were no books that Hugh could read these stories in, for they were not written. He learnt most of them by listening to the minstrels who wandered round the country, singing long songs about all the great heroes of the world.

The minstrels usually brought a harp with them, and on some cold winter's evening, when a roaring wood fire was burning, and the torches round the wall were blazing, these minstrels would seat themselves in the hall, and sing their songs to the sound of the harp. Battles and victories, rescues and brave deeds, Hugh heard of them all, and thought





Hugh, the boy of Norman times, with his hawk.

## THE TEACHER'S TREASURY

there was nothing more worth living for than to be a brave knight and go seeking adventure. Some of the stories he heard have been written down, and when we read them we can easily tell why Hugh loved them so, for we too love them all these years afterwards. The very first song that was ever written down in English was one that the Vikings used to sing. It is all about a hero called Beowulf.

Hugh had very much the same kind of food as Elric had. He used his fingers in eating, and would not have known what a fork was for. There was one thing he had never tasted—and that was sugar. This was practically unheard of in England, and honey was used to sweeten anything that needed it. The people kept many hives, and used the honey when they wanted it.

Although the nobles lived in strong castles of stone, the poor people still had huts of wattle and daub (wicker-work and clay). They lived poorly, and had to work constantly for the lords of the manor or for the barons, and they had also to make them gifts of the produce they got from their lands. Those who were not freemen were called villeins. The life of a villein was not a happy one. He had to harvest the corn for his master, give him eggs, chickens, and other things, and he could not even marry without his consent.

After the King, the barons were the chief men of the country. They held their lands from the King, and in return promised that they and their knights would fight for him. Then they let out some of their lands to lesser men, lords of the manor, and these promised to give *them* men to help them fight if need be. Then these lords of the manor gave bits of land to the villeins, who in return had to go with *them* to battle, as well as work for them all their lives long.

Thus whenever the King wanted an army, he had one ready for him. He called on the barons, and the barons called on the lords of the manor, and *they* called on their villeins, and immediately there was an army ready drawn from all parts of the land. But this system, the Feudal System, gave too much power to the barons, and very soon they fought among themselves, and even rebelled against the King if they thought they would, for they had many men they could call upon to help them in their fighting.

Hugh lived in troubled times. There was often fighting, often cruelty and unfairness. It was a good thing that he was taught to be strong, brave, and resourceful, for boys in those days had sometimes to take charge of the household, or ride to battle when they were very young indeed.

But these days, like all the others, passed, and the next boy we hear of lived in the Middle Ages.



XIV. HENRY, THE BOY OF THE  
MIDDLE AGES

FIVE or six hundred years ago, in the times called the Middle Ages, lived a little boy called Henry. He was the son of a gentleman, and he lived with his mother and father in a fine timbered house. The windows were very large and long, and those in the big living-hall had pictures in coloured glass, rather like the windows we see in a church nowadays.

Henry lived with his mother and father until he was eleven years old. The town he lived in was more like a large village than a town. It had a wall all round it, so that robbers might be kept out, and the men of the town saw to it that a watch was kept through the night in case thieves crept in. There were no policemen in those days, so the people had to look after their property themselves.

We should not have liked to live in Henry's town at all. The streets were narrow and terribly dirty. There were no dustmen then, so everyone threw their rubbish into the streets and left it there for dogs and crows to eat. The town smelt badly and was not pleasant to walk in. At night it was not very safe to go out, for there were no lamp-posts, but only a few oil lamps put here and there.

Henry ate much the same food as Hugh of Norman times did, and in much the same way. He had a knife and a spoon, but no fork, so he used his fingers instead. Table manners were not good, and Henry ate his food noisily, and threw the bones and any bits he did not want on to the ground, where the dogs greedily gobbled them up. The table-cloth was beautiful but very difficult to keep clean, because everyone's hands became dirty and greasy at once in eating a meal.

The knives and spoons were beautifully made, and so were the dishes of pewter and silver. Especially lovely was the great salt-cellar, and a curious dish called the "nef." This held spices with which to flavour the food, and was nearly always finely carved in the shape of a ship. It was the first cruet!

There was a little village school near Henry's home, to which a few of the poor children went. Hardly any of the children of tradesmen or farmers learnt anything at all. Henry and his friends went to the monastery, where monks taught them all they knew.

But when he was eleven years old, Henry's father decided to send him right away from home to a nobleman's castle. There he would be a page, and learn manners, lessons, and all kinds of knightly rules. When he was sixteen he would be made a squire, and then, later on still, a knight. Henry's father thought it would be a fine life for his little boy, and so off he went.

At first Henry was very lonely, and missed his father and mother.





Henry, the boy of the Middle Ages.

## CHILDREN OF OTHER DAYS

But soon, when he knew all the other pages, he forgot to be homesick, and played and laughed with the rest.

But his life was not all play. There were many lessons to be learnt. Henry could read and write, and he learnt arithmetic, geography, and history. History he loved, for it was stories of the old Greek heroes and Roman soldiers. He learnt Latin, dancing, and harping, and all sorts of rules about behaviour. He was taught to be polite, and to bow to everyone when he entered the great hall. He had to kneel down on one knee when he saluted the lord whose page he was, and he was not allowed to sit down unless he was told. Fidgeting and lolling about were forbidden, and he had always to be on the alert to hold a cup for his lord, or a candle.

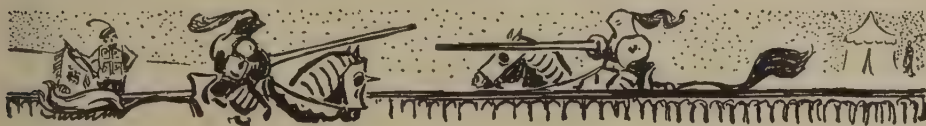
One of Henry's duties was to wait at table, carve for the diners, and give them bowls of water in which to wash their hands. Sometimes he wished the meals were not so long, but when minstrels, tumblers, or actors performed at the banquets he was most excited, and did not mind how long the feast went on then.

Henry learnt to ride a horse, hunt, hawk, put on armour, and shoot with a cross-bow. When his lord went out to fight, Henry and the other pages went with him, waited on him, and looked after his horses. Some of them even fought in the battle, and though Henry longed to, he was not allowed to, for he was the youngest of all. He was paid three-halfpence a day, which was not very much, but he had everything he wanted, and thoroughly enjoyed himself.

For five years he lived the happy, laughing life of a page-boy, learning lessons, playing pranks, and looking forward to the day when he would be made a knight, and have his own little page-boys to look after him. But before he could be a knight he had to be a squire. When he was sixteen his lord made him a squire to one of his great knights, and Henry left behind him the merry days of boyhood.

His knight was warlike, and Henry found his days very full. He had to wait hand and foot on his new master, and even curl his hair for him. He carved his meat, filled his tankard, carried his shield, buckled his armour, and led his spare horses.

Then came the glorious day when he was made a knight himself, and put on the white tunic, the red robe, and the black hose of knight-hood. Then, with his armour buckled on, his lance carried high, and his brave horse beneath him, Henry felt ready for any adventure in the world. He went to see his father and mother, and very proud of him they were, and smiled to see how different he looked from the homesick little boy they had sent away nine years before.



XV. ROGER, THE BOY OF  
TUDOR TIMES

ROGER, who lived in the time of the Tudor monarchs, was the son of a country gentleman, and lived in a beautiful house, built half of bricks and half of timber. It had tall chimneys and was surrounded by a lovely garden.

All the chief rooms were lined with oak to make them warm. Tapestry hung on the walls to keep out the draughts. There were hardly any chairs—mostly stools and benches—but there were beautiful beds. Roger slept on a four-poster bed, finely carved, and hung with rich, hand-embroidered curtains.

The poorer people did not have such fine things. Roger had once played with William, the son of a blacksmith in the village and went home with him to see his pet rabbits. He saw William's bed, and found it was just a rough mattress, with a sack of chaff for a pillow. But William told him that his mother and father slept between sheets, a great luxury for the poorer class then. William told him, too, that instead of using wooden dishes as his grandmother had done, his mother had glass and pewter dishes, and was very proud of them.

Roger said nothing of his own lovely bed, of his feather pillow, and silver spoons and dishes, for he did not want to boast. He thought William was lucky not to have to learn Latin and Greek as *he* did—for Roger had a master who lived at his house and gave him and his two sisters lessons every day.

They got up very early indeed—at four o'clock every morning, summer and winter. Breakfast was at five or six o'clock, dinner at eleven, and supper at five o'clock. People went to bed early, especially in the winter-time, when the nights grew dark very soon.

Roger was the first boy we have heard of in these stories who had seen a printed book. We think nothing of a printed book nowadays, but in Roger's time it was a truly wonderful thing, and very expensive. Before then, books had been written out by hand, usually by the monks. School-children could not take books home to learn from, but had to gain all their knowledge through learning by heart what was told them. Now it was beginning to be possible to print books and send them here and there to people who wanted them. A man called William Caxton printed the first book in England, and people were so interested in the new art that even the King went to see the printer at work.

Roger lived at a time when a great interest was taken in history, poetry, stories, pictures, and all kinds of art. People learnt much more than they did in the Middle Ages. They learnt so much that the age they lived in is often called the Age of the New Learning. What helped this New Learning more than anything else was the art of printing, for that could put down in books all the wonderful things that people





Roger, the boy of the days of Drake and Raleigh.

## THE TEACHER'S TREASURY

thought or had had told to them. Then many other people could read the books and know these things too. Printing is one of the most important things that has ever happened in the world. We could not possibly do without it now.

Roger did not have a printed book to learn from—they were too expensive and too precious to be given to a school-boy then as they are given now. He had what he called his “horn-book.” This was an oblong piece of wood on which a paper was pasted. On the paper was printed the alphabet or figures. This was covered by a sheet of transparent horn, and the edges were bound with brass. It had a wooden handle, with a hole in it, and Roger and his sisters used to tie a piece of string to the handle and hang the little “horn-book” round their necks in school-hours.

In the days when Roger lived, warfare became gradually changed. Heavily armoured knights, mounted on great war-horses also armoured, were becoming things of the past, and this was because gunpowder was being brought into use for shooting. Armour was excellent as a protection against spear-thrusts and sword-blows, but of no use against guns. So gradually it died out and was no longer made. We can see whole suits of armour for both horses and men in our museums, and at the Tower of London.

Roger knew far more about the world he lived in than any boy in the ages before. This was because men were sailing out upon the seas and discovering other lands. These adventurers brought back amazing stories of all they saw, and the boys of Roger's time became filled with longing to go out with the explorers and see strange things and perhaps discover a new land for England.

Roger knew that the world was not flat, because men were trying to sail all round it. He knew that beyond his country, far, far beyond it, lay many other lands, much bigger than his own. When travellers came to stay at his father's house, they told him all they had seen, and he determined one day to go out adventuring for himself. He knew the names of Drake and Frobisher, Hawkins and Raleigh, and he longed to go sailing away with them in their beautiful wooden ships.

In Roger's time two things were brought to England for the first time—potatoes and tobacco. Potatoes had not been grown here before, and no one had ever smoked a pipe. Now everyone eats potatoes, and most men smoke. At first, of course, very few people tried the new “vegetable,” but gradually it became known and liked, and its use spread all over the country. In the same way the use of tobacco spread.

Roger lived in wonderful days—the days when modern history really began—the time of the New Learning, of a love for beautiful things, of discoveries abroad, of the use of gunpowder, and above all of printing. Without the last discovery we should not be as far advanced as we are to-day, when all the world's knowledge is packed in books and can be possessed by those who know how to read.

XVI. CHARLES, THE BOY OF  
STUART TIMES

CHARLES lived in the town of London about two hundred and sixty years ago, when the Stuart kings were on the throne. He lived with his father and mother in a gabled house whose windows had little leaded panes. His father was a doctor, and was always busy, but somehow he found time to love his little boy and play with him a great deal.

The London that Charles knew was very different from the London of nowadays. It was not nearly so big, to begin with, and where in some parts there are great streets and hundreds of buildings to-day, there were green fields and pleasant woods then.

The streets were narrow, and the gables and overhanging roofs of the houses made them picturesque but took away the light and air so badly needed. The house-fronts were decorated with oak carving, and most of the shops and houses had quaint signs over them to show what trade the dweller followed. As there were no numbers on the doors, these signs were very useful, for people could give them as their address. "I live in Pudding Lane at the house with the sign of the Black Swan," an old Londoner could say.

Every night Charles could hear the watchman going up and down the streets, ringing his bell and calling out the time and what sort of weather it was. The streets were dark, so the watchman carried a lantern to show him the way, and to prevent him from stepping into any horrible rubbish, for people still threw out all their dirt and rubbish into the streets.

Charles went to school every day and learnt much the same things as the boys before him did. He had the use of more printed books than Roger did, for now they were cheaper, and one or two had been written especially for children. Every Monday and Thursday a funny little newspaper came out called the *London Gazette*. It had only two pages, but as it told all the latest news of wars, plots, and so on, everyone was very anxious to read it, and it was handed round among those who could read until it simply dropped to pieces. There were no daily newspapers at all. People depended for their daily news on the tales of travellers passing through the town.

Charles loved when May-Day came, for then his mother took him to her sister's in the country, and Charles joined in all the May-Day revels. He used to go out at daybreak with all the other boys and girls and bring back garlands of may to decorate the doors and windows, and to hang upon the tall May-pole that was set up on the village green.

Another thing Charles loved was a game of football. It was not like our game, and was played so roughly that limbs were often broken and laws were made to try to stop the game. The ball was a pig's bladder "blown up great and thin," and Charles had much fun play-





Charles, the boy of Stuart times, who lived in the days of the Plague and the Great Fire of London.

## CHILDREN OF OTHER DAYS

ing with it up and down the streets. Whenever he heard the cry of "All fellows at football," he rushed out of the house and joined in the scrimmage.



Charles loved a game of football.

Sometimes on Sundays, when most people were free, the sports of bull-baiting or bear-baiting were held. The bears were teased and tormented by dogs, and everyone thought it was very good fun. Nowadays we dislike cruelty to animals and no longer hold such sports; but Charles was brought up to it, and thought it was great fun to see a wretched bull goaded, or a bear baited till it went mad with rage.

In the year 1665 Charles's father became so busy that his little son hardly ever saw him. This was because a terrible disease called the Plague was beginning to spread over London. It had often attacked people before, but this time it was much worse, and Charles's father was doing his best, day and night, to fight it.

But no matter what he did, the plague could not be checked, because streets, houses, and people were so dirty that it was easy for the disease to spread. There were no drains at all, and filth and dirt lay all about the streets. Even the water that people drank was not pure, and the people themselves were very dirty in their habits. A bath-room was hardly ever heard of in those days, and scarcely anyone took

## THE TEACHER'S TREASURY

a bath. The people washed themselves very little, and, as everyone knows nowadays, to be dirty is sooner or later to be ill.

Everything was just right for a terrible plague. The weather was hot and dry, and dirt was everywhere. Soon on houses here and there Charles saw a red cross painted, and underneath it the words "Lord, have mercy upon us." Then he knew that in those houses were people ill of the plague, and he hurried by them.

The plague grew worse and worse, until whole families died of it and whole streets were emptied of people. At night a cart went round with a muffled bell, to fetch the dead, and Charles often heard it, and trembled. All trade was at a standstill, and so few people trod the streets that green grass grew up in them.

When the plague became worse, Charles's mother sent her little boy to his aunt's in the country, in order that the good, pure air might keep him healthy. Partly because he was healthy, and partly because he was a doctor's son and had been taught to be clean, Charles escaped the plague, but most of his London playfellows were not so lucky.

When the winter came with its cold weather, the plague died out, having killed a hundred thousand people. Then Charles came back to London to join his father and mother.

Gradually things righted themselves; shops were opened again, and trade began. But not for long—for yet another great disaster was to come to London, in the next year.

On the 2nd of September in the year 1666 Charles heard that a fire had broken out near his home. It was in Pudding Lane, near London Bridge, and off he went to see it.

But the fire could not be put out. Soon it was a great mass of roaring flame, leaping from one street to another, devouring churches, shops, and houses as it went. No one knew how to stop it.

Charles was soon very frightened, for he was afraid his own home would be burnt. On the second day his parents bundled out all the stuff they could, and deserted their house, for the fire was coming nearer. Soon it had destroyed their home altogether, and Charles heard the roof fall in with a crash.

For five days the Great Fire of London raged, and burnt the whole city from the Tower to the Temple. Eighty-nine churches fell, and four hundred streets crumbled into ashes. The famous cathedral of S. Paul's was burnt down, with many other great buildings. The fire was only stopped by people blowing up blocks of houses to make a gap over which the fire could not pass.

Charles and his parents went to live with his aunt in the country. "A plague one year, and a fire the next!" said Charles. "Surely there is nothing worse can befall us in the third year. I have had enough adventures to last me for a long time."

London was built again after that on a much better plan, and when Charles next went to live there he was a man. But he never forgot the two years of the Plague and the Great Fire.



## XVII. BENJAMIN, THE BOY OF TWO HUNDRED YEARS AGO

IN the town of Leeds in Yorkshire lived Benjamin, a little boy of two hundred years ago. We might think that perhaps the days he lived in would be much more like ours than those of any of the boys before him, but when we hear that there were no trains, no motor-cars, no aeroplanes, wireless, telephone, buses, or trams, we shall know that his world must have been very different from ours.

Benjamin's father was rich, for he was a cloth-merchant and had made much money. He lived in a pretty house of rose-red bricks with big rooms and a square, spacious hall. He loved his little son and daughter, but he was very strict and stern with them, as were all parents of that time, and Benjamin was whipped very often.

He played many of the games we play now—hunt the slipper, whipping tops, marbles, and battledore and shuttlecock. He had a fine army of little lead soldiers too, and sometimes let his sister play with them, and put them in her lovely little doll's house with her dolls. He had books, too, of his own, with small coloured pictures, which he loved very much.

His father's servants no longer sat at meals with the family, as they did in the time of the Saxons and Normans. Instead they had to live in an underground part of the house called the basement. This was a great pity, for it meant the end of friendship and good-fellowship, two things which should always exist between those in high positions and those in low.

There was no gas and no electric light. Benjamin's house was lighted with candles in the evening, whilst the poor people had only rushlights—rushes coated with tallow or fat. These gave a very poor light, but were cheap.

If we could see the town Benjamin lived in, we should not like it at all. People still threw out their rubbish into the streets, and the places where fruit or vegetables were sold always smelt terribly, for piles of rotten apples and pears, old cabbage stalks and decaying leaves lay on the ground. No one bothered to clear them away, for no one seemed to mind the smell very much.

Pails and cans were emptied out of windows, and many a passer-by got a drenching with dirty water. There were not many shops, but plenty of barrows were wheeled round the streets with different goods on them for sale. Each trade had its own "cry" or call, and Benjamin used to listen for the cry of "Cherry ripe" in summer-time, for he was fond of cherries and loved to buy them.

The roads were very bad. Benjamin always walked close to the wall when it rained, for when the roads were muddy, the passing carriages squelched out jets of mud as they lumbered and jerked along. Great ruts were here and there, and sometimes a coach would get stuck

## THE TEACHER'S TREASURY

in one, and no matter how the passengers pulled, it could not be got out, even though the six horses of the coach tugged their best as well. Then perhaps a message was sent to the nearest farmer, and he would send out a team of cattle, and they would haul the coach out of the ruts and set it on its way again.

The footmen who travelled with carriages in those days always carried ropes over their shoulders in case they had to pull their carriage out of the mud. Footmen in livery nowadays still have queer bunches of cord on their shoulders, the remains of the old custom of carrying rope when travelling.

When Benjamin went to stay with his grandmother in London, he went all the way by coach. This was the only way of travelling in those days, unless the traveller went on horseback. The coaches went about forty or fifty miles a day, and took many days over a long journey. When the horses became tired, they were changed for fresh ones at an inn, and on the coach went again. At night the passengers put up at an inn and had a good meal and a bed. There were many fine inns over the country, some so big that two or three hundred people could be taken in at once and looked after.

Benjamin thought it most exciting to go travelling in a coach. He sat on the top, and had plenty of warm wraps and food with him. He saw the countryside roll by, and where now are towns and farms, tilled fields and meadows, Benjamin saw only commons and marshes.

On the journey he had a great adventure. Highwaymen held up the coach and demanded the money or the lives of the passengers. There was a terrible to-do and everyone was very much frightened. Benjamin peeped over the top and saw two men with black masks over their eyes, mounted on horses, pointing big pistols at the passengers.

But suddenly there was a sound of galloping feet, and up came a party of soldiers on their way to London. The highwaymen made off at once. Benjamin wondered if one of them was Dick Turpin, the most famous highwayman of his day.

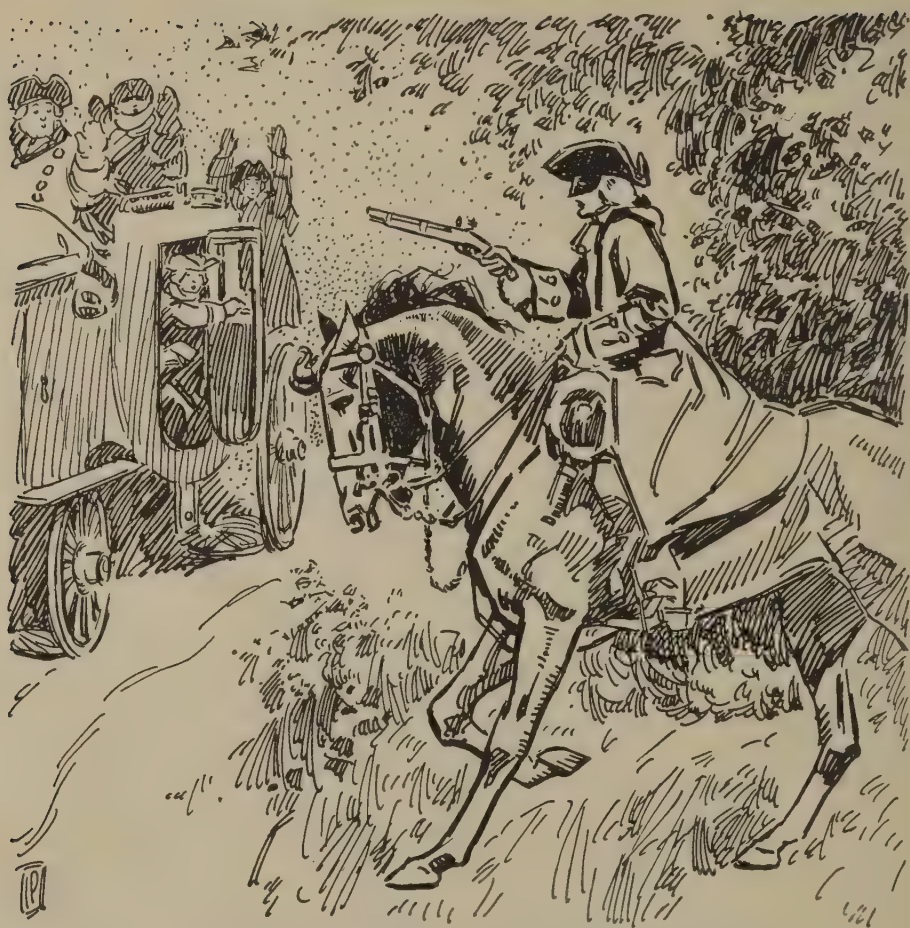
It was quite a common thing in Benjamin's day for travellers to be held up by robbers. There was not a proper police force, and all kinds of robbery and violent deeds went on. Not many evil-doers were brought to justice in those days, but when they were, they were punished very severely indeed, and were probably hanged.

Benjamin often went to the cloth-market in his own town of Leeds. It was held every Tuesday and Saturday. Early in the morning trestle-tables were put up each side of the street. The clothiers then put on the tables the cloth they had brought to sell, and when the market-bell rang, all the buyers entered the market to buy. Some of the cloth went to the people of the town, some to other towns, and some as far abroad as Russia and Germany. But the trade done then was not one-tenth of that which is done now, for the means of getting goods from one place to another were so slow and uncertain. Directly trains and steamships were invented, trade increased by leaps and



Benjamin, the boy of two hundred years ago.





In Benjamin's day travellers were often held up by highwaymen.

bounds. Benjamin, however, thought that Leeds and its trade in cloth were wonderful, and he would hardly have believed all that the children of the twentieth century could tell him of the buying and selling of goods nowadays, and the taking of them from place to place.

Benjamin lived just before machinery was invented to do work that in his day was done by hand. In his time workmen did their tasks at home—there were no factories. The work was given out to men, who took it home and got their wives and children to help them. They were happier then than when machinery came and turned them out of their homes to work in factories and workrooms. Benjamin lived just at the dawn of the Age of Machinery and Inventions. The next boy we shall hear of is the boy who lived in this age last century—the boy who might have been our great-grandfather.

## XVIII. JOHN, THE BOY OF VICTORIAN TIMES

**J**OHN, the boy of Victorian times, was one of our great-grand-fathers. He lived in the Wonderful Century, the century before ours, when Queen Victoria was on the throne. It is called the Wonderful Century because so many, many things were discovered in it. Perhaps our own century, the twentieth, will be more wonderful still.

When John was little, the country was in a bad way. We had been fighting France, and, as always happens after a war, food was dear, men were out of work, and the country was in debt. Just the same thing happened after the Great War our fathers fought in, and just the same things will happen after any future war, until we are sensible and decide to have no more battles at all.

John's father was a soldier, and took his wife and little son about with him, as he was moved from barracks to barracks over the country. John saw and heard many things. He saw people so poor that they were starving. He saw tiny children of four and five years old going down to work in the dark coal-mines all day, for far longer hours than grown-up miners work now. He saw them hurried off to work in the factories in the cold dark dawn of winter mornings, and saw the little things stumbling home at nine and ten o'clock at night, too tired to keep their eyes open.

John wondered why they did not go to school as he did. His mother told him that there was no school for them, for their parents were too poor to pay for their children to learn to read and write, and, indeed, they needed the little money the children could earn. There were no free schools then.

Many of the people who were out of work were very angry and made riots. These people were those, such as spinners and weavers, who before had done their work at home, and now were out of work because machinery had been invented that could do the tasks more quickly. Fewer hands were needed, and those who were out of a job and starving tried to wreck the new machinery.

Another thing that made labourers discontented was that they were not allowed to travel about from one place to another. They had to stay in their own village. If they could not find work there and went to settle somewhere else, they were caught and sent back. The workmen were not even allowed to band together and talk about their worries. Trade Unions, that we hear so much about now, were forbidden.

John was sad when he heard all these things, for he was a kind-hearted boy who wanted everyone to be as happy as possible. He knew too that it was not only England that had her troubles, for travellers told his father about the slavery in America, and described how thousands of black people were taken from their own country and

## THE TEACHER'S TREASURY

sold as slaves in America to work on the plantations. John thought that slavery belonged to the old Grecian and Roman days, and he wondered if it would ever be stopped.

All this time many great men were thinking out inventions which would make the world move more quickly and become smaller. One of the most exciting days of John's life was when he was taken to see a steam locomotive.

It was called the "Rocket," and went much, much faster than a coach. It was a queer-looking engine with one coach behind. There was no roof to the coach, and no seats in it. The people had to stand. The "Rocket" went along on lines at thirty miles an hour. John could hardly believe his eyes when he saw it. He cheered and jumped and threw his cap up into the air. He thought it was the most wonderful sight in the whole world, and he made up his mind at once that, instead of being a soldier like his father, he would be an engine-driver, and drive a fine engine like the "Rocket."

In the year 1851, not yet eighty years ago, John had another great treat. He went to see the Crystal Palace.

It was opened in that year, and was a great exhibition of goods brought from all over the world to help trade and to show everyone what could be brought from other countries. Queen Victoria's husband opened it, and it was a very great day indeed. John went to Hyde Park, and when he saw the glittering roofs of glass and the waving flags, he thought that surely a palace from Fairyland had been set down in the Park. *We* have perhaps been to the Crystal Palace too, but we go to Sydenham Hill to visit it, for it was moved from Hyde Park many years ago. When we go there next, perhaps we shall remember John who first saw the Palace such a long time ago.

As John grew up, things began to be much better. Labourers were allowed to travel from place to place, and laws were made to say that little children must not work so long. Food became cheaper. People began to realise that dirt and smells were unhealthy, so they passed laws to stop them.

Policemen, postmen, dustmen, came in John's time. The penny post came in, and letters could be sent anywhere over the kingdom by both poor and rich for one penny. We have not got the penny post now, but perhaps one day it will come back again.

The slave trade was stopped, and England gave a great sum of money to buy the freedom of black slaves in America and give them their liberty. People began to think of the children of the people and to wonder why schools could not be provided free. And at last even those came, and now every single child in the country can go to school for nothing, and learn the things that people have found out through all the ages that have passed.

John saw all these great things come to pass as he grew older. He did what he could to help them on, for he hated to see anyone unhappy, overworked, or ill. He helped to found hospitals, and to send out





Children of Victorian days.

## THE TEACHER'S TREASURY

missionaries to other lands. It is because of what he and his fellow-men of that time did that our own century has so many good things.

John saw such big things developed as steamers, railways, gas, electricity, telephones, telegrams, and so on, and such small things as matches and lead-pencils. He lived in an age of wonder, of newness, and saw his world moving more quickly and becoming fuller and more interesting every year.

John's grandson was perhaps one of our own fathers. The children of nowadays can easily find out what the world was like in their father's and mother's childhood by asking them. They will tell of the coming of motors, buses, and bicycles, of aeroplanes and wireless, and of the Great War. These things are already becoming part of history, for history is the story of the past.

Soon our times, too, will belong to history. The happenings of the twentieth century will be told to our great-grandchildren.

But now the century is ours, it belongs to us. It is we who can make it great or poor, happy or sad. It would be fine if we could make it the century of world-peace and world-friendliness, even though it began so badly with wars, cruelty, and hate.

The world has gone forward because men thought of new ideas. What was good enough for their fathers was *not* good enough for them. They wanted the world to be a happier and better place to live in, and because of this the world is what it is now—a wonderful and marvellous place for the children of the twentieth century. Perhaps some of us will have great ideas in our turn, and make the children of the next century say, "The world would not be the fine place it is to-day if it had not been for the great people of the twentieth century!"



XI  
GEOGRAPHY



## FOREWORD

**I**N these days, when the League of Nations is struggling for a foothold, when war and its terrible memories are not far off, and when friendship and understanding are striving to be the key-words of the enlightened nations, geography can be a most important and helpful subject.

To peep into the lives of others is to understand them a little. To be told there are so many large rivers in China, so many mountains in Switzerland, and so many large towns in France conveys nothing to a child—he wants to know who lives by the rivers, if anyone dwells up in the snowy mountains, and if the boys and girls in French towns do the same things as they do here. He wants living facts first and foremost. If we give them to him, he will remember them, and think with friendly interest of his little boy-contemporaries in Burma and India, China and Japan. He will begin to have the germ of that valuable thing—a world outlook.

The Board of Education advises all teachers to introduce children to geography by a series of simple lessons about the world in which they live. The following geography stories are written for this purpose. Not only young children love stories of other lands and peoples, but children of any age, and these stories are so written that they will appeal not only to the child beginning geography, but also to the child who is supposed to know a good deal about it already.

Teachers will find the illustrations excellent for their purpose. The pictures show the children in the story in their native background. If the teacher wishes to let her children express the story in some way, she can easily do so by choosing something simple from the picture—a windmill for Holland, a sledge for Russia—and let the children draw it. She will, of course, use any postcards, pictures, or illustrated books she may have of her own, when taking each story.

In the Handwork section may be found directions for making many of the things spoken of in the geography lessons—sledges, dogs, farms, windmills and boats, trees, huts and landscapes. It is good to correlate handwork with geography when possible.

If only we can give the child a friendly feeling towards the other children of the world and let him have a peep into their lives, he is surely far more likely to grow up with a tendency towards peace and goodwill than if he were diligently packed full of the names of all the rivers, mountains, seas, and towns we can teach him!

# GEOGRAPHY

## CHILDREN OF OTHER LANDS

### I. THE CHILDREN OF FRANCE

**N**OT very far from our own land, across the Straits of Dover, is the land of France, where Pierre lives on his father's farm. It is a sunny land where grapes and oranges grow out in the open air.

Pierre works very hard indeed on the farm, much harder than we should care to work. He goes clattering off across the farmyard very early in the morning. He wears wooden sabots on his feet, hewn out of a beechwood log and studded heavily with nails. He runs and plays easily enough though, for he is quite used to them. He is dressed just like his father, in a loose blue blouse, long trousers, flat blue cloth cap rather like a tam-o'-shanter, and no stockings.

The countryside round Pierre's farm looks different from ours. For one thing, it has no hedges to separate the fields from one another. "Hedges are a terrible waste of good land," say the thrifty French farmers. The trees, too, are different from ours. We like sturdy oaks and stately elms about our countryside, but in France the tall poplar tree is the favourite. They look rather queer, though, for they all have tufts of branches at their heads and none down below. This is because the lower branches have all been lopped off for firewood.

Pierre does not have a breakfast of porridge, eggs, and marmalade, as we do. He has a "little breakfast" of coffee and rolls, and that has to last him until he has his big second breakfast at twelve o'clock. He eats heartily then, for he knows he will get nothing more until his dinner at seven o'clock in the evening. He has no tea as we do.

Pierre's aunt has a bread shop, and he sometimes goes to help her deliver the loaves. They are quite different from ours—very, very long loaves, enormous flat ones, funny square ones, and loaves just like a large ring. These have a hole in the middle, and through this Pierre puts his arm and carries three or four like that.

Pierre takes vegetables to market on market-days for his mother. She takes with her an enormous orange umbrella, which she puts up over her to protect herself and her vegetables from the sun. The other market-women have big umbrellas too, so the market-square

## THE TEACHER'S TREASURY

looks very gay, as if dozens of bright mushrooms had sprung up in the night.

Pierre's clothes are not washed indoors, as ours are. His big sister takes them all down to the river near by, and washes them there in the open air. She kneels inside a three-sided box to keep herself out of the mud, and rubs and beats her clothes clean on a board, rinsing them in the running water. She hears the latest village news here, for all the washerwomen talk together.

Pierre's little sister Josephine has been away to stay with her cousins in a big town. Pierre is very glad when she comes home again, for she goes out to the fields with him and helps him in his weeding. She wears sabots, as he does, and is dressed like a little woman in a long full skirt, very tight at the waist, a tight little embroidered bodice, a wide-flapped stiff cap of white linen, and a clean white apron. She tells Pierre all that she has done with her cousins in the big town, and says they have asked him if he will visit them too.

So when he can be spared, Pierre goes off to visit his town-cousins. They are not quite so old as he is. Robert is eleven, and Jean is thirteen. They go to school each day, and are dressed differently from Pierre, for they have short knickers, little socks, and black blouses. They do not play cricket or football in the parks, as our boys do, but they love a game of battledore and shuttlecock, and are very clever at that.

When Pierre goes through the town, he sees *cafés* or shops where people can get something to eat and drink. They do not go inside for their meals, but have them on little tables put out on the pavement. We could not do this because our climate is not sunny enough, and we should always be taking the tables in out of the rain.

Pierre is glad to be back home again in the big tiled kitchen with its great fire-place and chimney-corner benches. He is glad to put on his old clothes again and go out into the fields with Josephine. She tells him that a new farm-hand has come who can run on stilts, almost as fast as a horse can trot. Pierre is astonished, and goes to talk to him.

Charles, the farm-hand, comes from a marshy part of the country called the Landes. He tells Pierre that it is so difficult to get about there that all the people have to walk on stilts. On these they step from tuft to tuft of grass in the sand or marsh, and get along very quickly. With the help of a third stick the people can balance themselves easily in a half-sitting position, and so stay with their flocks whilst they graze. Even the children go to school on stilts, and race along at a great pace. Charles said that his people were planting pine woods on the sandhills to keep the sand from drifting.

"You must come and see the Landes," he said, "and I will make you and Josephine stilts, so that you can walk as we do."

And now Pierre and Josephine have no time to play, for they are so busy practising how to walk on the stilts that Charles has made for them.





A son and a daughter of France.

## II. THE CHILDREN OF NORWAY

NILS lives in a country of towering mountains. All around his home in Norway they raise their great white heads, and he would feel very queer if he were suddenly brought to our country and set down in Kent or Surrey, where the countryside is flat or gently undulating. He loves his mountains, and is very proud of them.

His home is set by the side of a long arm of the sea. This arm reaches inland for about fifty miles, and is lined on each side by towering rocks two or three thousand feet high. Nils calls this inland stretch of calm sea-water a fjord, and he knows that there are hundreds more all up and down the coast of his country. Sometimes visitors sail up them in the summer-time, and Nils gets very excited, for he may be asked to guide them around his home or show them the beautiful spots near by.

Nils's father has a fine boat, for he is a fisherman. His boat has the same high prow and square sails that the ships of the old Vikings used to have, and is very good to look on. Nils often goes out with his father and helps him. Sometimes they catch great codfish and bring them in to shore. They split them and dry them in the sun, and from the cod's liver is made something we know very well—cod-liver oil.

Nils wears an old coat and knickers held up by a belt when he goes fishing, but on holidays he has a beautiful embroidered waistcoat and a broad belt with silver ornaments on it. His sister Sonia wears a spotless white bodice with sleeves, and over it another bodice without sleeves, of a bright red colour. She has a blue skirt with a gay border, belted with a girdle of beads. Her mother has given her a cap and apron beautifully embroidered, so she looks very handsome indeed on a holiday.

Sometimes she and Nils go up into the mountains to stay with their Uncle Svend. He has a fine farm, and they love to help him and their aunt with the animals and with the butter-making. The farm is on the mountain-side, and the house is built of wood. It is rather a queer place, because, instead of the rooms being built together into one house, they are built separately, as so many buildings. The living-room is one building, and near by is the out-kitchen, where Sonia helps her aunt with the baking and washing. They often bake in summer the bread that will be eaten in winter! It is flat, thin, and broad, and when baked, is stored up in yet another building for the winter. There are, too, buildings for the cows and horses, and for storing up the hay which will be used in the cold weather.

Winter-time is very dark and dreary for Nils and Sonia, because for many, many days the sun never rises above the horizon. But the summer is lovely, and then for a long time the sun never sets, but simply seems to go round and round the sky. At midnight it is still



Children of Norway, the Land of the Midnight Sun.



## THE TEACHER'S TREASURY

in the sky, hanging just above the horizon, and night and day change from one to the other with no interval of darkness.

In the summer Nils sometimes goes with Sonia far up into the high mountains to where the cows are taken to summer pasture. Their uncle and aunt go too, for the cows must be looked after and butter and cheese must be made. Nils loves going up so high, for the air is pure and fresh, and everyone is jolly and busy. Many farm people are there, and they all work hard at getting in whatever they can to store for the long winter. Nils loves helping with the hay-gathering, and often climbs up to steep places on which he sees a little grass growing, and then cuts it.

He does not carry it down to the farm, many miles below. He simply shakes it into a net, and gives it to Sonia, who takes it to where her uncle stands on a path at the edge of the mountain. Clamped into the side of the path is a thick wire that runs far away down into the valley. Uncle Svend hooks the net or bag of hay on to the wire, gives it a push, and off it goes swinging down to the valley below, where it is unhooked by one of his men, dried, and stored for the winter. This clever plan saves much weary walking and carrying. Nils loves to be allowed to give the hay the strong push that sends it along the wire.

All about the mountain-side are great pine forests. Nils's country is very rich in timber, and it is cut down in great masses and made into all sorts of things—window-frames, door-frames, mantelpieces, and so on. Nils has heard great tales of the lumbering and wishes he could help with it. He knows that when the trees are felled, they are taken down by a swift-running river to where saw-mills await them. He has heard, too, that sometimes the hundreds of logs jam, and block the river from side to side; then someone has to find the one log that causes the trouble, and unloose it. This means that the lumber-men must jump deftly from log to log across the river, and when they have freed the jam, jump quickly clear again.

Nils thinks it would be great fun to do that. He thinks, too, that he would like to compete in the great winter-sports held in his country. He can ski (shee) splendidly, and jump great heights, and so can Sonia, for every winter that is the only way by which they can get about. Nils's father has promised him that if he does extra well in his fishing this year, *perhaps* he will think about taking him and Sonia to the winter-sports, and Nils is hoping very much that he will.



## III. THE CHILDREN OF HOLLAND

JAN lives in Holland, the neatest country in Europe. Although he is quite a small boy, he is dressed just like his father. He wears very baggy trousers, held up by a broad belt on which are big silver buttons, and into his trousers is tucked a loose blue blouse. On his feet are wooden shoes that make a great noise as he runs down the path. He has a big peaked cap with a tassel.

Jan takes off his shoes when he goes into the house, and leaves them outside in a row with his sister's shoes and his brother's. His house is very neat and pretty. The walls are painted bright blue, the windows are white, and the palings are green. All the houses round about are as neat and pretty as Jan's, so that the village looks like a gay little toy town. Inside, the houses are beautifully clean and neat. The floor is tiled and nicely sanded. The walls are tiled half-way up in blue, and whitewashed above. On the tiles are pictures that Jan and his sister Betje love to look at. Everything gleams and shines as if it had been newly polished, as it probably has, for Dutch housewives clean and scour their houses, pans, and dishes every day.

Jan's mother is plump and smiling. She is dressed in ever so many petticoats that make her skirt stick out like a crinoline. She has a lovely embroidered bodice, and a stiff white cap with wide flaps at the side. Jan's sister Betje is dressed just like her mother, and she has the same rosy cheeks, flaxen hair, and bright blue eyes that Jan has.

Jan's father is a fisherman, and often goes out sailing in his brown-sailed ship to catch anchovies and eels. Jan goes to watch the ships sometimes, and stands high up on the great wide wall or dyke that runs by the sea. There is seen the blue sea in front of him, and, *much lower down behind him*, the land! This seems very queer, but Holland is a very flat low-lying country, and a great deal of it has been taken from the sea.

To keep the sea back and prevent it from flooding the pretty little villages and neat farms, Jan's people have built great banks faced with stone or concrete on the sea-side. Some of these are so strong and so wide that railways and roads run along them, and poplar trees grow at the sides. They are very well looked after, for a leak might cause the land to be flooded and destroyed.

When Jan stands on the dyke and looks behind him, he sees other built-up dykes, along which flow canals, a good way above the low flat fields on either side. Windmills are everywhere, their great sails using the wind that comes sweeping across Holland. The sails drive machinery that is used for sawing wood and grinding corn, but most of all for pumping water into the canals in order that it may be taken away from the land into the sea.

These canals are very useful as roads. Along them go big barges and market-boats drawn by men or by horses walking on the path at the side. In winter Jan loves skating along the canal. He goes very



Little Dutch children.



## CHILDREN OF OTHER LANDS

fast indeed, and so does his little sister Betje. He sometimes pushes his grandmother over the ice in a comfortable chair-sledge, but she, too, skates well, and often goes to market with Jan's mother. The tiniest children learn to skate almost as soon as they can walk, and they learn to swim too, for they might fall into one of the many canals that run near their homes.

Jan loves the winter-time, for then he not only skates, but plays all sorts of games on the ice. He loves ice-yachting, and is very good at sledge-racing and ice-hockey. He does not mind the bitter cold at all, for he keeps warm out-of-doors by racing along quickly, and warm indoors by the big peat fire.

In springtime Jan takes Betje to the great fields where the bulbs grow. He loves flowers passionately, and so do all his people. He and Betje love to see the fields of gay hyacinths and red, white, yellow, and pink tulips. They grow in hundreds of thousands, and make the ground look like a brilliant carpet.

In the middle of the tulip fields stands a curious pole, tall and thick, with a kind of platform on top. Jan and Betje know what it is for—it is put there for the big long-legged storks to nest in. The Dutch think these birds are lucky, and would not harm one or drive it away for anything, for they eat the frogs and other creatures that might do harm to their dykes. They even let them build in their chimneys, though that is a great nuisance when it happens.

Jan sometimes goes to stay with his cousin Pieter at his uncle's farmhouse. He loves this, for he can help Pieter look after the cows and make the lovely yellow cheeses. Pieter says the cows are the most important people in the family, and Jan thinks they must be when he sees them wearing neat coats. The cow-houses, too, are beautiful places, with the walls and floors gaily tiled, and Jan sees ropes and pulleys fixed in the ceiling to hold up the tails of the cows.

Pieter sometimes takes milk or cheeses out to the market in a little dog-cart. It is drawn by Bep, their sturdy dog. He takes them to the market, where great piles of golden cheeses stand ready to be sold. If they are to go to England, Pieter's father paints them a rich pink, so that they shall keep good.

No beds can be seen in Jan's house or Pieter's. But they *do* go to sleep at night, and when bed-time comes they open what looks like a little cupboard, and there inside is the bed. It is dark and rather stuffy, but Jan is used to it, and he does not mind a bit. In he jumps and sleeps soundly until morning.



## IV. THE CHILDREN OF SPAIN

FERDINAND belongs to the sunny south of Spain. He lives with his father, mother, and sisters in a white-washed house just outside the town. It is a pretty house with green shutters, built round a little court-yard paved with cobble-stones. This courtyard is the family's living-room, for Spain is so warm and sunny, and rain so scarce, that most of the people live out-of-doors.

Here Ferdinand comes when his work is done and gets a drink from the well in the middle of the yard. Tiny orange trees stand about, and an awning stretches over the courtyard to keep out the hot sun. It is a very pleasant little place.

Ferdinand wears a big-brimmed hat to protect his head from the blazing sun. At mid-day it is so hot that all who can, rest and sleep. A climate so sunny produces fruits and grain in abundance, and grapes, figs, melons, oranges, apricots, and olives grow in the open air. Ferdinand's father has a fine vineyard, and the grapes are already ripening in great heavy bunches. He grows melons too, and apricots, and very beautiful they look when they are getting ripe. The flowers grow everywhere, for Ferdinand and his countrymen love them, and like to see them clambering over their houses. Indeed, Ferdinand often picks a bright scarlet or yellow flower and sticks it behind his ear, just as his sister Pepita does.

Pepita is very like Ferdinand to look at—dark of skin with black hair and big black eyes. They are both graceful and very polite, and can dance and sing beautifully. They are very happy children, for they are loved and petted without being spoilt.

Sometimes Ferdinand takes out his father's goats to sell their milk. He doesn't take the milk out in cans as we do—he takes the goats instead. He goes into the town, with the goats trotting before him, and looks about for customers. Presently someone hails him from a window, and lets down a pail on a rope. Ferdinand takes it, picks out the money at the bottom of the pail, and milks one of the goats straight into it until there is the amount of milk paid for. Then up goes the pail again, and Ferdinand looks round for his next customer! Cows are milked in the same way, so that everyone knows that his milk is quite fresh and pure.

In the town and countryside are many wooden carts drawn by great oxen, whose huge horns curve upwards. The wheels of some of the carts have no spokes—they are cut straight from the wood, and are solid rounds. Ferdinand's father uses oxen for all his heavy carts, and very willing, patient beasts they are. They wear fringed tassels over their eyes to protect them from the myriads of flies that torture them in the hot sun.

Around Ferdinand's house stretch fields of vegetables and fruit. Here and there run little straight canals taking water to the thirsty land. If they did not, few crops would grow, for rain falls very, very seldom.



Children of Spain gathering grapes.



## THE TEACHER'S TREASURY

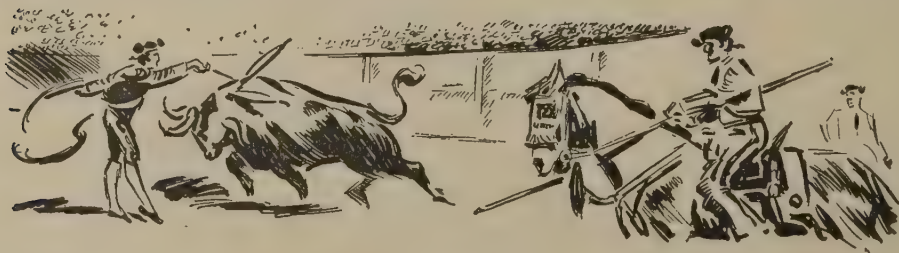
When the purple grapes are ready, Ferdinand and Pepita go to the vineyards to help in picking them. There are hundreds of thousands to pick, and all hands are needed. They are emptied into a big stone vat, and there the men and boys of the farm trample on them barefoot to press out the juice to make wine. Ferdinand has often jumped about on them and felt the ripe grapes burst and flatten under his feet. There have sometimes been so many grapes that he has stood in them up to his knees. Sometimes one of the men brings a concertina, and they all dance on the grapes to the music, and sing choruses.

Ferdinand's greatest treat is to go to a bull-fight. Thousands of people go to watch these, in the same way that great crowds go to see cricket and football matches in our own country. We used to have bull-fights too, and in many places in England there is still the bull-ring to be seen. We no longer have bull-fights, for we dislike them.

But Ferdinand loves them. Whenever he has a little money he goes to see the *picadors* tease and worry the bull, while the other men stick sharp darts into him, and wave scarlet cloths in front of his head. The bull gores the *picador's* poor old horse and the *picador* slips off quickly. Then in comes the *torero* and kills the bull. Everyone cheers, Ferdinand loudest of all, and the *torero* bows very grandly. Ferdinand thinks it is all wonderful, and gets tremendously excited. He wants to be a *torero* when he grows up; but his father says no, he must help him in his work and not think foolish thoughts, for he might get killed by the angry bull.

Sometimes in a very hot summer, the water dries up in the wells and springs, and is very scarce indeed. Then Ferdinand has to go and buy some, and take it home. Pepita helps him, for she loves to go to the town and see all the people. She is never allowed to go out alone, and she wishes she could go to the silk factory as other girls that she sees, do.

To this factory are taken the golden cocoons of the silkworms, reared on the mulberry trees around the town, and from them are woven the lovely silk handkerchiefs and shawls that the Spanish girls wear. Ferdinand tells Pepita she would not like being shut up in a factory all day, for she is happy enough as she is. And then they laugh merrily, for both are as joyous as children can be.



## V. THE CHILDREN OF THE ALPS

**K**ARL and Jeannette live among the high snow-capped mountains of Switzerland. Everywhere they look they see great towering mountains, whose tops gleam white and beautiful. Karl and Jeannette live down in the valley, in a little village of wooden houses.

The village has cobbled streets, and the houses are gay with green shutters. In the middle of the village is the market-square, where cheese, butter, and vegetables are sold. The children often go there to sell the cheese their parents have made, and they often go to the village fountain too, for their water, and stop to hear all the latest news.

On the ground-floor of Karl's house live the cows all the winter through. Above them lives Karl's family, and sometimes Karl wakes up in the night and hears the cows moving restlessly beneath him. He has to help to look after them in the daytime, and feed and water them.

Karl and the cows often long for the summer to come, for then they can leave the snow-bound village and go up to the high pastures on the mountain-side. That is a great day in Karl's life.

He goes with his father and big brother, and leaves behind him his mother and Jeannette. When the day comes, all the cows, his and the neighbours' around, are driven up the mountain-side into the sunshine. The finest cow leads the way, with her big bell chiming deeply as she goes. She is very happy to leave her dark shed behind, and have grass to eat instead of hay.

Round the village lie the meadows, but these are kept for hay and the cattle must not eat in these. They are driven still higher, right through the woods from which winter logs are taken and where Karl and Jeannette go nutting in the autumn. When they are past these, the cattle reach the "alps" or pastures, where they will graze all summer. The "alps" are stretches of grass, studded with hundreds and thousands of brilliant flowers, so bright that it seems almost impossible that they should be real.

During the summer Karl and his brother live in a little wooden chalet, whose overhanging roof is weighted down with big stones and rocks to prevent the great storms from blowing it off in winter. All the day they look after the cows, milk them, and make butter and cheese. It is a glorious life up in the pure sunny air, and though Karl has very little meat to eat, but has mostly bread and cheese for his meals, and the fruits that he finds on the mountain-side, he is very happy and healthy.

When he wants to call the cows for milking, he blows on a tremendously long horn, and the cows hear it echoing and re-echoing round and round the mountain-side. Karl blows the horn sometimes when he wants to attract his father's attention away up the mountain. It is a lovely sound to hear.

Above the cow-pastures are the sheep and goat alps, and above

## THE TEACHER'S TREASURY

these are the eternal snows that never melt. The sheep-pastures are scattered among steep peaks and slopes, and are not so good as the cow alps. But the goats and sheep do not mind how steep the slopes are, for they can climb and jump wonderfully, and never miss their footing. It sometimes happens that a lamb gets lost, and then the shepherd has to go and find it, and perhaps nearly gets lost or stranded himself among the steep crags.

When winter draws near, Karl goes back to his village with the cows. It would be too dangerous and too cold to stay on the mountain-sides, for then snowstorms come, and great avalanches crash down the mountain-side, tearing down forest trees and chalets as easily as if they were skittles. Sometimes an avalanche falls on to a village and sweeps it away.

Snow falls so heavily on Karl's village in the winter that sledges have to be used instead of wheeled carts. Karl has a fine time tobogganing and ski-ing (pronounced *sheeing*). His skis (shees) are like long flat strips of wood fastened to his feet, and are polished and smooth underneath. He goes about easily and quickly on these.

Karl and Jeannette are busy in the winter-time, for then they make many pretty things to sell to the visitors who come in the summer to see the beautiful mountains. Karl carves little bears out of wood and makes flowers from ivory, and Jeannette is busy making beautiful lace. Then there are the cows to be fed and looked after. They are given hay in the winter, which has been cut from the meadows round the village. Hay is very precious to the villagers, and they often go to steep and dangerous ledges in order to cut the grass growing there.

Karl and Jeannette are dressed like grown-ups, for Jeannette has on a long checked skirt like her mother's, and a velvet bodice with a wide under-bodice which has big white sleeves. Karl has on loose trousers that reach below his knees, and a rough woollen shirt, while on his head is a soft felt hat with feathers stuck in at one side. His boots are heavy, and well-nailed for climbing.

Karl's uncle is a famous guide. He can climb up the steepest mountains, and is always ready to take a party of people to the high mountain-tops. When he does this he ropes them all together carefully, in case one should fall. Everyone carries a stout stick with a pointed end, called an alpenstock. It is hard work to climb a mountain, but it is glorious to be up on the top of the world and to see the little villages lying down below like toy houses.

Karl's uncle once got lost when he was crossing the Great St. Bernard Pass in a snowstorm. He wandered about for hours and at last fell down, too tired to go any farther. He was found by one of the big St. Bernard dogs which are kept at a monastery near by on purpose to help lost travellers. Karl and Jeannette are never tired of hearing their uncle tell about his adventures, and they have made up their minds to watch the weather very carefully when they are grown up and have to journey across the mountains by themselves.





Children of the Alps watching their flocks.

## VI. THE CHILDREN OF ITALY

MARIO belongs to a sunny, joyous country, the country of Italy. His father and mother are poor, but Mario doesn't mind it at all. He sings all day, and his dark, handsome face is always bright and smiling. He wears loose knickers and an old coat, and round his neck is a gay red scarf. He wears an old soft, felt hat on his thick curly hair.

Mario doesn't go to school, for there is no school in his village. He can neither read nor write, but he is very shrewd and quick, and no one can deceive him in selling or buying. His mother trusts his sharp wits, and often boasts about him when she goes to the village fountain for her water and meets the other women of the village there. She is very fond of Mario, and of all her other children too.

Sometimes Nina, Mario's sister, goes to the fountain with her mother. She is a beautiful little girl with a face like an angel's. She wears a tight bodice of red, and a short skirt, and has no shoes or stockings. She is very clever indeed at carrying a great pitcher of water home, for she carries it on her head, and never spills even the tiniest drop, however full it is. She doesn't think she is at all clever, though, for all her girl-friends can do the same, while her mother carries every week an enormous bundle of washing on her head, when she takes it to the big house on the hill. Sometimes, too, she takes a great bundle of firewood home on her head from the forests on the mountain near by, and thinks nothing of it.

Mario's father is a goatherd, and is often away, far up the mountain-side, looking after the goats. It is a lonely life, but he doesn't mind it. He lies in the warm sun all day, and sleeps, or else he takes out the little wooden pipe he has made himself and plays wild music on it. He is very fond of music, and so are all his family and friends. He gets very little money, but so long as he and his family have enough to eat, they are quite happy.

They eat hardly any meat, but are very fond of cheese and eggs. They love macaroni too, which we know here as long, dry, brittle tubes of white. It is made of crushed meal, and is sold piping hot at stalls by the street corners. Mario loves it, and sits on the steps outside his cottage door, sucking down long strings of macaroni as fast as he can.

If he has a few cents, he goes wandering down to the market-place to look for a roast-chestnut stall, and there he buys roast chestnuts on a stick and takes them away to eat. Sometimes he buys a dish of snail soup from the fat old Italian woman who sits frying snails in a flat pan over a brazier of charcoal at the corner near his home.

Mario and Nina work very hard. They go to the forest and bring back great sheaves of firewood for their mother to store away for the cold winter. In the autumn they help in the vineyards, and pick hundreds of bunches of grapes. Their Uncle Giovanni takes them there in his fine two-wheeled cart, painted a very bright yellow. They



Children of Italy.



## THE TEACHER'S TREASURY

pick the grapes and put them into their baskets. When these are full, they empty them into the tall wooden tubs put here and there, and then fill them again. They work all day until the sun is gone.

After the picking, Mario and Nina go down to a big cellar where the grapes are piled in a big vat. They watch the boys and men stamping on the grapes with their bare feet, to press out the juice for the wine. Then it is stored in bottles.

After the grape picking comes the olive picking. Our olive oil comes from the olives grown in Italy. Near Mario's home the olives are grown, and the children go off with their mother to help in the work of picking them. They like picking grapes better than olives, because they think olive picking is such slow work; each berry has to be picked separately. Then they are sorted and sent to the mill. Their Uncle Giovanni helps to take them in his yellow cart, and Mario often goes with him and sees the olives put into a mill and crushed to a green-purple pulp under a big wheel made of stone. Then the pulp is put under another press, so that the oil trickles out of it, and runs into a vat below. In this vat is water, and when it is quite full of oil and water, it is left for two or three days. The oil rises up to the surface and is then taken off and run into jars so big that they really might be the ones the forty thieves hid in, in the tale of Ali Baba. Mario once hopped into one himself, and hid from Nina, who couldn't even see the top of his curly head!

Uncle Giovanni takes casks of olive oil to market in his cart. He takes with him, too, his clever little dog, who sits boldly on the top of the casks, and barks fiercely at anyone who comes too near. Mario helps his uncle sell the oil at the market, and in return he takes home a big jarful, for his mother uses it in her cooking, and in her lamps for lighting. She always fries her vegetables in oil, and Mario would think they tasted horrid fried without. He drinks no tea, nor do any of his family. They like coffee and milk, and drink quantities of that.

Sometimes in the autumn Mario and Nina go to the chestnut groves up in the mountains and gather baskets full of the ripe sweet chestnuts. These they take home to their mother, who is very glad to have them. She dries them and grinds them, and then mixes the powder with rye, and makes bread of it for Mario and Nina and their brothers and sisters to eat with their cheese.

Although the children work hard, they are very happy. Their land is a beautiful one, with plenty of flowers and sunshine. Some day they think they would like to go to the wonderful old city of Rome, the capital of Italy, and see all the things there that so many tourists go to see. So Nina is trying to save money to take her there. She makes beautiful lace whenever she has a minute to spare, and when she sells it, she sets the money by, and saves it for the great day when she and Mario are old enough to set out on their great journey to the famous city of Rome.

## VII. THE CHILDREN OF RUSSIA

VASINKA lives in Russia, a vast land of plains and great rivers. He is a peasant boy, and lives with his mother and his sister Katerina in a little village built in the clearing of a great dark forest. The nearest village is miles away, and the nearest town farther still. When friends come to pay a visit, they stay a long time, for they have far to travel and will probably not come again for years.

It is winter-time, and snow is thick on the ground, the trees, and the houses. It is cold, so cold, and a bitter wind blows. There are few mountains or hills in Russia, so when the cold winds blow from the frozen Northern seas, there is nothing to break their force, and Vasinka shivers when he opens his door and goes out into the snow.

He is dressed in a long coat of very thick cloth, belted round the waist. He has long thick trousers, tucked into his top-boots. On his head is a fur cap. Vasinka is careful of his ears and nose, for on an extra cold day they may get frost-bitten, and he does not want to be without them for the rest of his life.

His house is made of wood, and Vasinka's people say that seven years is the life of a house—then probably it will catch fire and another one will have to be built. Inside is a long low room, with a great stove built of brick in one corner. Over it is a big wooden shelf which is the family bed, and on which Vasinka's family sleep. The heat of the stove keeps the bed warm in winter.

A table, benches, and stool are the only furniture of Vasinka's home, but so long as there is a stove his family is content. Warmth is more important to them than anything else during the cruel winter. Another important thing is the big samovar or tea-urn in which is boiled the tea that Vasinka drinks before he goes out. Inside the samovar is a piece of burning charcoal to heat the water for the tea. On top is a place left for the little tea-pot, which is there kept warm. Vasinka likes to drink his tea without milk, but with a little slice of lemon floating in it instead. He drinks it from a glass, not from a cup, as we do.

Vasinka's bread is black, for it is made of rye. He eats this with cheese or eggs, and he has but little meat, for his people are very poor, and no matter how much they work, they find it very hard to become any richer.

When Vasinka goes out, he sees his little village—a row or two of wooden log houses like his own, and a church. Around them are a few rye and potato fields, and some meadows for the cows and horses to graze in. Beyond these is the dark forest that stretches away for miles.

In the winter the wolves make it dangerous for the travellers to journey through the forest. They become so hungry that they roam in great packs, on the look-out for any unwary traveller. Once they get on his track they are almost impossible to drive off, for even if fifty are shot, there are scores more to follow.



A Russian family.



## CHILDREN OF OTHER LANDS

Vasinka rarely goes far into the forest in winter, unless he is with many others. Then he helps them to set traps for the animals that may wander by in the night, or he picks up wood to take home to the fire. Vasinka's father has promised him a fine new fur cap if he traps many animals this winter.

The winter is very long, and when Vasinka and his father go out, they use a sledge to glide over the snow. When spring comes, it arrives with a great rush. In a day or two the thick snow has melted, and turned to mud and slush that make it very difficult to get about, for sledges and sleighs are then of no use. But Vasinka and his sister Katerina are very glad to welcome the warm weather again, and to go out in the forest and fields.

Katerina goes out in a wide woollen skirt, and an embroidered bodice. On fair-days, when she wants to look grand, she wears a wonderful dress, beautifully embroidered in many colours. She has a fine head-dress too, to wear on fair-days, and she and her girl-friends look very smart indeed.

Vasinka has to work very hard when the spring and summer come. The warm, green season is so short in his country that a great deal of work has to be crowded into a few months.

First of all comes the hay harvest in June, and then comes the oats and rye harvest in August. After that the fields are ploughed up, and the seed is sown for next year.

Vasinka helps his father as much as he can, and spends all his time in the fields. He does not go to school, for there is no school in his village. Indeed, only one person there can read, and she is an old woman who was taught a little when she visited a big town in her youth. But even she has forgotten most of what she was taught.

Vasinka and Katerina enjoy themselves very much after the harvesting, for then there is a great feast to which everyone comes. All is laughter and fun and jollity, and no one thinks of the cold, gloomy winter that lies before them. Everyone is glad that the harvest is safe, and the seed sown.

But before very long winter comes again, and the cattle and horses have to be taken from the fields to their winter sheds. Vasinka remembers one hard winter when there was no more food for the cattle to eat, and the thatch had to be pulled from one or two houses to feed them. It will not happen *this* winter, though, for the hay and rye harvests have been very good, and Vasinka's father is glad.



## VIII. THE CHILDREN OF LAPLAND

**T**URRI lives in the cold, northern parts of Europe, for he is a Lapp. Although he is only twelve, he can hunt and trap animals splendidly. His father has taught him, and he is very proud of him. He hopes that Turri's little brother Jossa will be just as quick at learning.

Turri is short and rather ugly, for his nose is blunt and his forehead is low. His father and mother, too, are very short, for Laplanders do not grow tall. They are sturdy and strong though, and need to be, for they lead a hard life.

They are wanderers over the land. They have no real home, and Turri doesn't want one. He likes to travel all about, following the reindeer from place to place, hunting and trapping as he goes.

Turri's father has a herd of reindeer, and takes great care of them, for if they wander away, or are eaten by wolves, it is a great loss to him. His dogs help him to keep them safe, and if wolves come near, they bark loudly to give him warning.

Turri thinks that the reindeer is the most important thing in all the world. It gives him his tent, his food and milk, and his clothing, and it takes him from place to place, and carries all his belongings.

Turri is dressed in trousers of reindeer skin in winter, and wears a coat of reindeer fur. He has a fine cap of scarlet cloth, with a band of fur round it and a tassel at the top. His high boots and thick gloves are of reindeer skin. His sister is dressed just like him, and so are his father and mother.

In summer-time Turri puts on a grander dress. He wears a tunic of thick wool, brightly embroidered at the base and round the cuffs, and thick woollen trousers underneath.

Turri drives a reindeer well. He has a curious little boat-shaped sledge with a keel, called a *pulka*. He harnesses his reindeer by passing a thong between its hind legs and tying it to the collar. There is only one rein, and when Turri wants the reindeer to start, he jerks the rein to one side. When he wants it to stop, he jerks it to the other side!

Turri took a long time to learn to drive his reindeer without tumbling from his *pulka*. He had to learn to sit quite still, for if he moved at all, over went the *pulka* and plop, he tumbled out into the snow. The worst of it was that the reindeer wouldn't stop for him, but went gaily on, while poor Turri ran after him and shouted. Even when Turri learnt to sit still, the reindeer sometimes jerked him out by turning suddenly. But now he is never flung out, and drives as well as his father.

All the year round Turri's family follow the reindeer. They take with them their precious tent, patched in many places. It is made of skin and coarse woollen cloth. This is stretched over a framework of fir-poles, much the same way as a wigwam is. It is fastened together with pieces of string, and has a flap which can be pulled across the



A family of Lapps.



## THE TEACHER'S TREASURY

entrance when cold winds are blowing. It is easily taken down or set up, for Turri's father cannot spend much time over that when he follows the reindeer.

Inside the tent a chain hangs down from a cross-pole and supports a big iron pot over the fire. In this is cooked the food. Near by is the baby, tightly laced into a piece of hollow wood covered with skin. This queer cradle is stood up on end, so that the baby can see the flames of the fire and watch the smoke curling upwards through a hole in the tent roof.

In winter-time the moss on which the reindeer feed is hidden beneath the snow. The reindeer dig out holes with their forefeet and horns until they reach the moss. When the snow is deep, they are a funny sight to see, and Turri laughs when he sees a score of little brown tails whisking above the snow, and nothing else! The reindeer themselves are deep down, feasting on the yellow-brown moss.

Wolves often come in the winter-time and attack the frightened reindeer. Then Turri and his father put on their skis (shees), take their spears, and rush out. They drive off the wolves, and kill as many as they can. The dead wolves are soon eaten by their companions. Turri chased a wolf on his skis and caught it himself last winter. He killed it, and called to his father to help him take the body home to show his mother.

Turri often goes hunting by himself. He is clever at laying traps in the snow for birds and animals, and once he was out all night alone. He didn't mind at all, for he just made a hollow in the snow, lay down there and slept as warmly and as cosily as we do in our beds!

In winter-time the sun is not seen for many, many days. It is not quite dark though, for the snow gives a ghostly sort of light, and the brilliant Northern Lights shine, and flash their crimson-gold, blue, and orange banners down the sky. Turri loves to see them.

In the summer, Turri and his family go north with the reindeer. Then the snow melts and the reindeer moss shows up everywhere, and rich green grass. For some time the reindeer feed on the lowlands, but as the weather becomes hotter, mosquitoes begin to torment the poor animals to such a degree that they leave the lowlands behind them and go up to the cooler hills, where the mosquitoes do not follow.

Turri goes too, and pitches the family tent there, enjoying the cool breeze and the warm sun. He makes a sort of platform on the lower branches of the near-by pine trees, and there he helps his father to put the winter clothes and any spare food out of the reach of wolves. He loves the summer-time with its flowers and birds and animals, and enjoys the long, long days, for in summer the sun never sets, but hangs like a ball of fire just above the horizon at midnight. He tells his little brother all the tales he knows and all the adventures he has had, until they both fall sound asleep and night slips slowly into day.

## IX. THE CHILDREN OF INDIA

FAR away in the great land of India live Lal and Durga with their father and mother. Their land is so huge and holds so many different races of people that Lal could not understand the language of many of them if he met them, for two hundred and twenty different tongues and dialects are spoken.

Lal lives in a little hut made of mud and thatched with rice straw. It has no windows and no chimney, and is dark and smelly. There is no furniture except one or two mats, a water-pot, and some earthenware dishes. When Lal and Durga want to sit down, they just squat on the floor against the bare walls. When they sleep, they lie on a mat or on the hard clay floor.

Every day Lal goes out and helps his father to water his crops. Water is very scarce in Lal's country, except in the wet season, when the rain comes pouring down in great torrents and makes the parched land green again. Then there is the hot season, when the sun blazes down and everything seems to dance in a terrible, shimmering heat. There is also a cool season that Lal and Durga like best of all; but even the cool season is not cold—there is no winter as we know it.

Lal's father has a little field in which he tries to grow enough food for his family. He can only do this if water is given to the plants continually. So Lal helps his father in this and hopes the crops will be good; for last year the rain came late, and all the plants died, so that Lal and Durga went hungry, and their mother caught a fever when she was very weak from hunger.

Lal's father is worried because his wife gets no better. He has talked it over with a neighbour, and his friend said: "You should take her on a journey to the holy River Ganges, and when she bathes in the sacred waters, she will be healed."

So Lal's father decides to go. It is a long way to Benares, the holy city on the river, but nobody minds that. They will go in the old wooden ox-cart, and then it will take them only twenty days. Lal and Durga are very excited, for every Hindu longs to go to Benares, and worship the great idols there, the images of the gods he believes in.

At last the day comes when all is ready for them to start. Off they go in their hard, uncomfortable cart, with the patient ox in front, pulling them along. Their little mud village with its pond of dirty water is left behind, and the ox-cart lumbers through rice fields, flax, sugar-cane, and bean fields. Now and then they come to other villages like their own, but Lal and Durga take no notice of them. Only when they see a conjurer do they get excited, for he swallows a sword right up to the hilt!

Day after day they journey on, and Lal's mother lies in the cart looking very ill. Her husband hopes they will soon get to Benares, for he badly wants her to be well again. And at last, after twenty days,

## THE TEACHER'S TREASURY

they come to the holy city, and see the great towers and the long steps (ghats) leading down to the water.

Lal is very excited. He has never seen a big city before. There are crowds of people in the streets, and in front of the shops are buyers and gossipers, bargaining for the goods they want and telling all the latest news. The shops are tiny little places, many of them no bigger than a large box. They sell all kinds of things—clothes, food, sweets, fruit, butter, and slippers. Durga discovers a little shop in which magic words are written on betel leaves, and she is told that whoever swallows one will be made well again. She wishes she could take her mother one, but, alas! she has no money.

There are hundreds of pilgrims who have come to Benares, the holy city. Some of them do queer things in order to show how holy they are. One man has held his arm above his head for so long that it has become thin and useless. Another one crawls on his hands and knees instead of walking.

Lal and Durga love watching the snake-charmers. They hear the men play soft tunes on their pipes, and then from their baskets crawl the cobras, swaying in time to the music. Durga thinks the snake-charmers must be the cleverest men in all the world.

The next day at dawn, when the waters of the holy River Ganges are turned to gold, and all the towers are glittering, Lal and Durga go down the long steps to the water, with their father and mother. They go into the river and bathe, pouring the water over their heads, and chanting sacred songs. Then they drink the water, and feel that they are forgiven their sins and made good again. Lal looks at his mother and hopes she is made well.

They spend the day wandering round the many temples, praying to all the gods they see. When Durga asks her mother if she feels better, she says yes. They are all delighted, and Lal's father says they will stay in Benares for two days more, until the Feast of Lakshimi, the Goddess of Good Fortune. "Then," he says, "we will see if next year will bring us happiness."

So on the day of Lakshimi's festival, Lal and Durga are up early. They see splendid processions, and watch the goddess Kali carried along as a terribly ugly idol. In the evening they buy little earthenware lamps and run with them down the steps to the river, where their father and mother are waiting for them.

When the time comes, the little lamps are lighted, and set floating on the river. Everyone round is doing the same, and soon hundreds are bobbing along on the ripples. All watch them eagerly, for if the light goes out, they will have no good luck for a year; but if the lamp goes floating out of sight still burning, then a year of good fortune and happiness will follow. Lal and Durga watch theirs eagerly—and it floats right away into the distance still burning brightly! Then they are very pleased, for they know that happiness will be theirs for another whole year.





Lal and Durga.

## X. THE CHILDREN OF BURMA

MOUNG HKIN and his sister Mah San Nyun live in the sunny, easy-going land of Burma. Theirs is a happy land—a country where Nature does so much that the people need do very little, and can dream and play as much as they work.

Hkin lives in a pretty little village by the riverside. A paling of thorns runs round all sides of it except that bounded by the river, for wild beasts and robbers are feared. At night a heavy gate that runs on wheels closes the gap in the fence, and then the sentinel knows that no strangers can pass unless he sees them.

Hkin's house is a funny little place. It is raised on poles in case floods come, and also to be out of the way of poisonous snakes. Hkin runs up a rickety little ladder to enter the house, which is made of timber and bamboos, and has a thatched roof. It is only one storey high, because the Burmese think it is wrong to walk about over people's heads. All about and around the houses are creepers and flowers. They grow everywhere, over the fences, up the trees, on the walls, and the flowers are bigger and more brilliant than we can imagine. Hkin loves flowers and bright colours. All his people do, and like to dress themselves gaily in reds and blues and yellows.

Hkin wears a little white coat and a bright green skirt. On his head is a wrapping of coloured silk. His sister San Nyun is dressed in much the same way, but she has her hair dressed high on her head, and secured with a comb. She often wears a bright flower in her hair, and is a very pretty, dainty little girl, like most of her Burmese sisters.

When Hkin was eight years old he went to the nearest monastery, and was taught by the yellow-robed monks there how to read and write. Later on he had his head shaved, and put on the yellow robe of the monk, but he did not stay in the monastery very long then—only a few weeks, just as long as the usual custom in Burma.

Then he proudly went to have his waist and legs tattooed. He had fierce tigers and quaint markings tattooed in lamp-black all down his legs to the knee, and is very proud of them indeed. He thinks they will help him to win a pretty little wife when the time comes.

His sister San Nyun is longing for the time when she will be old enough to have her ear-lobes pierced with a golden needle, so that she may wear ornaments in them, like all her grown-up sisters. She is a happy little girl and often takes her beloved dolls to see Hkin spinning tops, flying kites, or sailing his little boat on the river.

Sticking out of the grass thatch of Hkin's house is a bamboo pole with a hooked end, and a bamboo fan with a long handle. These are used whenever a fire takes place. The hook on the pole is to pull down the burning thatch, and the fan is to beat out the hungry flames. When houses are built of wood, they easily catch fire, and if it is not put out at once, the whole village may be destroyed.

Hkin and San Nyun believe in all sorts of pixies, spirits, and gods.



The laughter-loving little people of Burma.



## THE TEACHER'S TREASURY

They think there are spirits of the forest, trees, and streams, and they sometimes feel frightened of them. They call them *nats*, and often put bits of fish or rice on the stone in the little reed temples they set up in the woods, hoping the *nats* will be pleased.

We should not very much like to go to a meal with Hkin and San Nyun, for they would probably be eating fish that we should say was bad, or very stale old eggs we should call rotten. But Hkin and San Nyun like them much better bad than good.

Hkin sees many, many elephants in Burma. They are wise, clever animals, and help the Burmese a great deal in their work.

Up on the hills in the forests are enormous trees of teak. Teak wood is very hard and very valuable, so the Burmese fell the trees for sale. They chop them down, and then get the elephants to take them to the trolley that carries them to the swift-flowing stream. The elephants pull the logs along by a chain, and then pile them on the trolley. Hkin has often watched them doing this, and he thinks they are very clever indeed, because they pile them so carefully in such neat, straight rows. They know when they can stop too, for directly they hear the men's dinner-bell, they drop their logs and run down to the river to bathe and play.

One day Hkin went with his uncle to take down a great raft of teak wood on the river to the busy port of Rangoon. He was very excited, for life on a raft was quite new to him. His uncle took him to where the logs of teak were being made into enormous rafts, and when theirs was ready, off they went on it. It was so big that it could easily carry all Hkin's uncle's family! There were even huts of bamboo built on the raft, and a cow was taken along too, for its milk.

Hkin was pleased to see the great city of Rangoon, for all his life had been spent in and about his village. He loved the great pagodas, especially the wonderful one, all covered with pure gold, called the Shway Dagon. A pagoda is a temple with roofs that rise up in domes. Each pagoda has at the top an umbrella-shaped spire from which hang little bells that tinkle in the wind and frighten the *nats* away.

These bells and the gongs that boom out from the monasteries made continual music for Hkin, and he loved it all; but when he told San Nyun all about the wonders of Rangoon, she said she really could hardly believe such marvellous tales!



## XI. THE CHILDREN OF MALAY

IN the hot land of Malay lives Kromo, a little brown-skinned, black-haired boy. He is a jolly, happy little chap, with a wide, flat nose, high cheekbones, and lovely white teeth. For dress he wears a kind of skirt, called a *sarong*, rather like a Highland kilt but longer, and nothing more. He is barefooted and bare-headed, though the sun is so hot that everything is shimmering and quivering with the terrible heat.

Kromo's mother and father live in a little hut built of bamboo and thatched with palm leaves. It is built over the water at a river-mouth, and is raised on wooden stilts about five feet above the surface. It is a queer place to build a house, but nearly all Kromo's people have done the same, so that a little village can be seen perched crazily above the water, with wooden gangways connecting up the houses. On the shore are built a few houses too, raised on stilts, and under the floors of these are kept hens and pigs.

Kromo was very interested when a new house was being built in his village. He saw big poles cut from the forest and dragged down to the water. These were thrust right down into the sand and mud until they stood firm. Then a sort of platform was built to make the floor of the house, and after that the walls and the roof. It was soon thatched, and mats were strewn on the floor. Then pots and skins were put here and there, and the house was furnished!

Kromo can hear the swish-swish of the water below his hut when he goes to sleep at night. He can see it too, if he looks down between the cracks in the floor.

In the space underneath the hut are kept the canoes belonging to Kromo's father. He has two. One is a small one for only one person. The other is bigger, and has a sail of coconut matting, that can be put up whenever there is a wind.

The head-man of the village has a still bigger canoe. It has a sort of roof built over the middle of it, thatched with palm leaves to keep out the sun. Kromo's people spend nearly all their time on the sea, for the forest comes so far down to the water that it seems to push them on to it. It is a thick, green, hot forest, so thick and so moistly hot that the air feels just like the inside of a very hot greenhouse. Tremendous rains come very often and the sun shines down blazing hot directly after, so that the forest is always kept at a steaming heat. Trees, creepers, ferns, and mosses grow enormously fast and enormously thick. Those who cut back the forest must keep it cut back continually, for no sooner is a part of it cleared than it grows again thicker than ever.

Kromo has sometimes been into the forest. He keeps a careful look-out there, when he goes, for tigers and many other animals lurk in its depths. Kromo remembers quite well that his big brother was once nearly carried off by a tiger, but his father bravely rushed at the

## THE TEACHER'S TREASURY

great beast, and killed him with his sharp kris (dagger). Monkeys scream and chatter, wasps hum all around, sometimes in great swarms, and all kinds of flies and mosquitoes bite and sting. The great forest is not a pleasant place.

A little way up the river is a clearing, and here are a few fields with rice growing in them. There are fruit trees too, and coconut palms. Kromo's people work hard to keep the forest from pressing on their

little clearing, for they depend on the rice for their chief food. Kromo has sometimes gone to help in the fields, but he doesn't like it much. He prefers to laze the day away in his canoe, fishing in the sea, or talking with the other children around.

When he is hungry, he runs up the carved steps of his house to see if anything has been prepared to eat. Perhaps there is rice, perhaps fish, or fruit. Sometimes Kromo's little sister Sina, who is only nine, has got a meal ready for him and his father and mother, for she is a useful little girl, and can do all sorts of things in the house. She wears a *sarong* or kilt like Kromo, and looks rather like him. When she is old enough, she wants to have her pretty white teeth filed into points like her mother's. We should think it very ugly, but she thinks it is lovely. Her father's teeth are quite black, though they were once as white as Kromo's. He has chewed betel-nut so much that they have

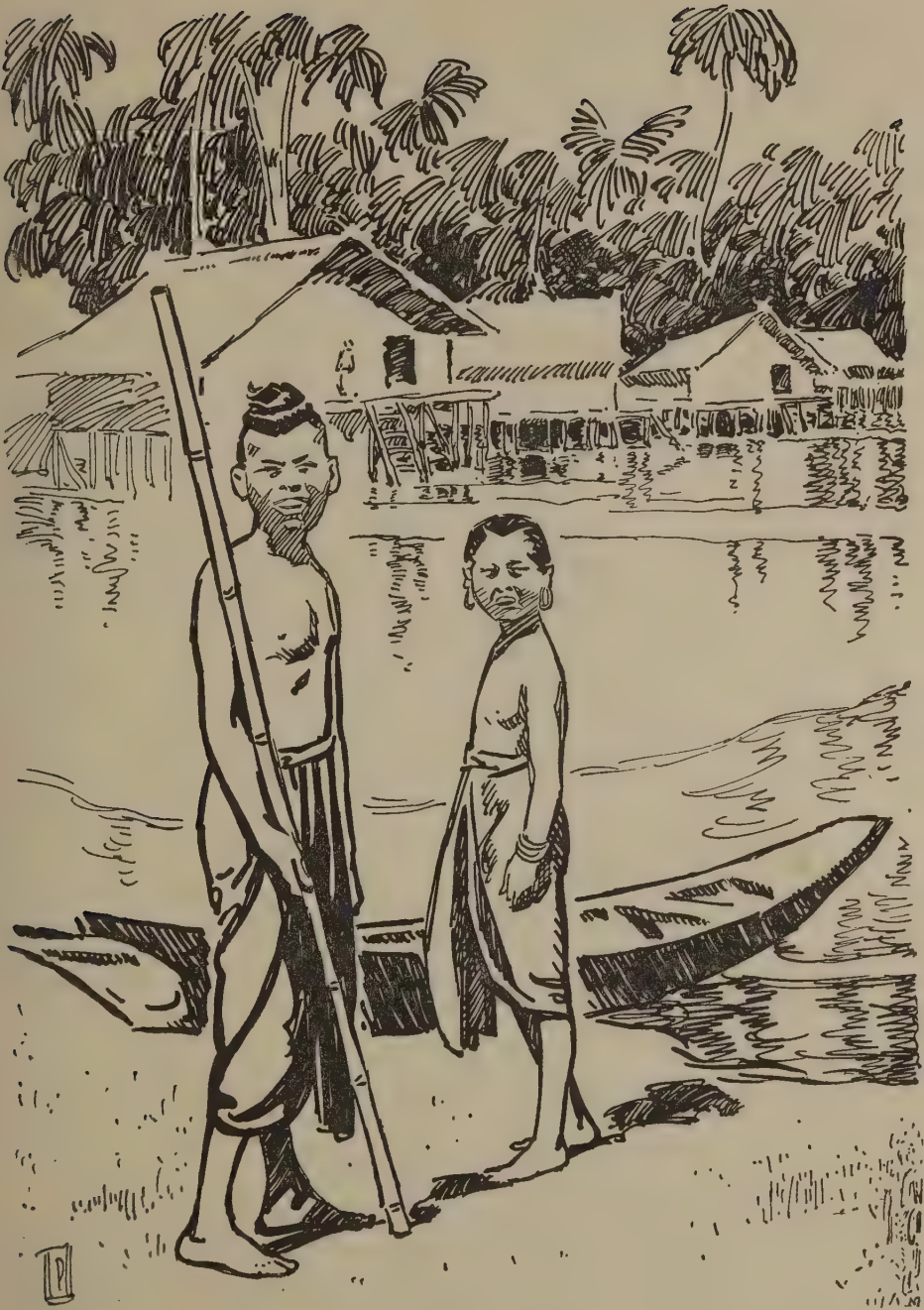


One of the perils of the jungle in Malay.

turned a dirty black, and look very ugly. Kromo's will turn black too, when he chews betel-nut too often.

There is no school in Kromo's village. He can neither read nor write, nor can any of his friends. But he can swim well, dive splendidly, fish cleverly, and hunt animals in the forest. He can carve too, and is very proud of the steps up to his house, which he carved all by himself. He hopes one day that he will be strong enough to kill all the man-eating tigers that may come to his village, for then he will be a hero, and everyone will praise him, and call him wonderful.





Children of Malay.

## XII. THE CHILDREN OF CHINA

IN the great land of China lives Wong, a little Chinese boy. He is very solemn-looking, and very polite. He lives with his father and mother in a little bamboo house near the rice fields, and in the distance he can see the nearest big town on the great river.

Wong is glad he is not a girl, for girls are thought very little of in China. Some of the peasants sell their girl-babies to be slaves, and not so very long ago they even used to kill them when they were born. Parents think girl-babies are no use, for when they grow up, they marry and go away, while a boy stays always in his parents' house and looks after them well when they are old. Wong is very obedient to his father and mother, and would never dream of being rude or unkind to them.

When Wong was born, there were such rejoicings! Ginger was hung up at the street door to keep evil spirits away from the baby. He was wrapped up in an old tunic belonging to a grown-up, and given some cake to eat. This made him very ill, but it is the custom of his country, so he had to put up with it.

When he was a month old his little head was shaved, he was given a name, and dressed up in a gay little silk coat and trousers. Then he was taken to the temple, where his family gave thanks for having a son born to them. After that there was a feast called the "ginger dinner," and instead of invitation cards, eggs coloured red were sent to the guests. Everyone gave tiny, solemn Wong a present, and his mother fed him with cake and tea to show that he was now a "little man."

At three months old he was given a tiny chair, and made to eat cooked pig's feet to encourage him to learn to walk. He doesn't remember any of his babyhood now, but he is very glad indeed he wasn't a girl, for then there would have been no presents and no rejoicing.

Wong is dressed in a red tunic and loose trousers, with a tight, round black cap on his head. He has no pigtail, for that is a custom fast dying out. Another queer custom which is going is that of binding up the feet of girls so tightly that they cannot walk or run. The feet of all high-class baby-girls used to have the toes bent beneath the feet and bound so tightly with bandages that they could not grow. This meant great suffering, but happily the custom is now dying out.

Wong has his birthday every New Year's Day, and so does everybody. A Chinese baby is counted to be one year old at birth, and two years old at the next New Year's Day, and so on. So everyone's "birthday" comes on the same day, and there is great feasting and rejoicing. New clothes are worn, fruits and sweets are eaten, and fireworks are let off at night.



Chinese children.



## THE TEACHER'S TREASURY

Wong loves fireworks. He buys them whenever he can, and saves them up. He loves kite-flying too, and has a kite made so like a bird that it is difficult to tell that it is only a kite when it is in the air.

Wong has never been to school, for his father does not believe in schooling. He needs Wong to help him in the rice fields and in the melon patches. Wong is glad he need not go to school, for he has heard that it is very difficult to learn to read—and so it is in China, for there is a different letter for every word, so that the Chinese “alphabet” has thousands and thousands of letters, all of which children have to learn if they want to take any good position when they are grown up.

Wong sometimes takes a walk down to the city. It is a very crowded, smelly place. China has so many, many millions of people that there is really hardly room for them all. In fact, out of every three people in the world, one of them is Chinese! As the country is so crowded, everything that can be eaten *is* eaten. The rich have many queer dishes we should dislike—birds'-nest soup, very old eggs, sea-slugs, the tongues of ducks, and the fins of sharks! Wong has mostly rice, beans, or fish, but one year when his father's crop failed, he and his people ate cats and dogs, mice and rats. In the next village to his the people ate snakes, but Wong is glad *he* didn't have to.

The shops in the city have no windows. Outside, long coloured signs hang down, with the name of the owner painted on them. Through the streets run the coolies, carrying palanquins about. If we went to China *we* should use a palanquin—a sort of chair fixed on to two long poles of bamboo. The poles rest on the shoulders of coolies, who run along and take the chair with them. Away in the north of China, wheelbarrows are used for carrying passengers or goods. The wheel is in the middle, not at the front like ours, and on each side of it are placed the goods or the passengers. Wong has never seen a wheelbarrow like this. He only knows the palanquins.

Sometimes he goes to the riverside. The river is just as crowded as the town—for hundreds and hundreds of boats of all kinds are there, housing the overflow of people from the town. Especially are there big house-boats in which live whole families who perhaps have never set foot on land. They buy their food and clothing from shops on the river itself, and spend all their lives under the queer curved roofs of thatch that overhang their boats. The babies can swim before they can walk.

If there is one thing Wong loves more than another, it is to watch the cormorants fishing. They are great black birds, greedy and fierce, that have been trained to catch fish and bring it to their masters. They each have rings round their necks so that they cannot swallow any fish they catch. They are very clever, and bring their master scores of fish which he sells in the town or on the river. Wong hopes that one day he will have some cormorants of his own, and then he thinks he will make so much money that he will be able to give his father and mother a care-free old age when they can no longer work.

## XIII. THE CHILDREN OF JAPAN

KATO belongs to the beautiful country of Japan, the "Land of the Rising Sun." He is proud of his country and loves it. His father and mother love it too. They are kind and gentle to their three children, who have a very happy time.

Kato's people are short, and their eyes are almond-shaped. Their habit of continually sitting with their knees bent under them helps to make them short. Kato has never seen a chair, and wouldn't know that it was made to sit on, if he did!

Kato is the son of a farmer who lives in a valley. To the north rises the great, sacred mountain of Fusi-yama, with its white cap of snow. It is a volcano, and on its sides are many hot quagmires. Kato has heard stories of travellers getting lost on the volcano slopes and sinking into these strange bogs. But he loves Fusi-yama, and thinks it is the most beautiful mountain in the world.

Kato lives in a house that would seem very queer to us, for its walls are of paper! At night wooden shutters are put up to make everything safe. It is of no use building houses of brick and stone in Japan, for earthquakes, big and small, come so often that the houses are always tumbling down. If they are simply built of paper and wood, not much harm is done when they fall, and they are quite easy and inexpensive to build up again. Kato does not like earthquakes. They frighten him.

The walls of the rooms are made of paper too, and can be slid to and fro to make two rooms into one, or one room into two. There is very little furniture. No chairs, no big tables, no sofas—just a few soft mats, a vase of beautifully arranged flowers, a scroll on the wall instead of pictures, and perhaps a screen. At meal-times little low stools are brought in, and these serve as tables. Kato has his own little stool-table and eats from many little bowls with chop-sticks. He is very clever at holding his two chop-sticks in one hand and picking up his food with them—he would not be able to use a knife and fork at all. His food is mostly soup and rice, and he drinks a great deal of tea out of a little cup with no handle.

Kato is very polite and courteous, like all his people. He has beautiful manners, and so has his sister O-Koto-San. She is a useful little girl, and often takes the baby out for her mother. She carries him on her back. She is dressed in a pink *kimono*, or loose kind of coat, tied round with a sash that has a very big bow behind. Kato is dressed in the same sort of *kimono*, but his has no sash. He has loose knickers and bare feet. His head is shorn, and on it he wears a big, wide-brimmed straw hat. Both children go to school, for Japan has many, many schools, and wants all her children to learn as much as they can. Kato reads very differently from us. He opens his book at the last page, begins at the end of the line, and reads downwards!

## THE TEACHER'S TREASURY

Round his father's house stretch the rice fields. They are very important, for the rice gives the family its food, its drink (rice wine), straw macintoshes, hats, and mats. As rice grows in water, the fields are unpleasant to work in. The plants are put in during May, and after that have to be kept free from weeds. Last year Kato helped in the weeding, but he didn't like it at all. Stooping down all day in the hot sun made his back ache, and he didn't like standing in slime and water all day. Although he wrapped his feet in cotton cloths, he could feel the leeches crawling over them. But he knew that thousands of Japanese were doing the same thing all over his country, and so he didn't complain. He is brave and plucky, as are all his countrymen.

Kato's sister has to help to look after the silkworms that are kept by her father. She has to feed them on mulberry leaves many times a day, and to help in winding off the silk from the cocoons they make. She thinks they are greedy creatures, for they never seem to stop eating, and she is always having to fetch fresh mulberry leaves for them.

Kato loves flowers, and so do all his people. He specially loves cherry-blossom time, for then great avenues of cherry trees are out, and are a most wonderful sight. Japan has hosts of beautiful flowers, and Kato loves them all. He makes up poetry about them sometimes, and tells it to O-Koto-San.

Kato hates the winter, for it is cold then, and his house of paper and wood is draughty and difficult to warm. The charcoal fire around which the family sit does not give out enough heat, so Kato fetches his cotton quilt and wraps it all round him. He is quite glad when bed-time comes, and he can sleep and forget the cold. His bed is not like ours. He simply lies down on a mat, wraps his quilt all round him, and puts his head on a wooden rest. He has no soft pillow, and he wouldn't like one a bit, for he is so used to his hard one. If he is lucky, he has a little charcoal stove near him to keep him warm during the night.

Kato is very glad when May 5th comes, for then all the boys have a great time. It is like a great birthday party, and the boys get all sorts of presents and fine things to eat. They fly their kites and play all day long. Outside Kato's house flies a big paper fish, a carp, on a pole. It flies bravely in the wind, and was put there by Kato's father to show that Kato will fight against difficulties as he grows up, as bravely as a carp fights against the current of a stream. This great boys' festival is called the Iris Fête, and Kato always gets a dumpling then, wrapped up in iris leaves.

His sisters are not forgotten. They have their great day on March 3rd—the Peach Fête, or Feast of the Dolls. They have a great time, for they are given many new dolls. Two of them are dressed like the Emperor and Empress in their old-time costumes, and in front of them are put little dishes of food, which O-Koto-San eats afterwards. She dresses all her dolls up, and brings them to the party too. She is a very happy little girl then, and Kato is happy too, for he knows that very soon his own festival will come, when he too will have a great feast.





The sturdy children of Japan.

## XIV. THE CHILDREN OF AUSTRALIA

BETTY and Peter live far away in the huge land of Australia. It is a sunny land, and they are very proud of it. They speak English as we do, and wear much the same clothes, for the Australians came from Britain not so very long ago, and made Australia their own.

This great country is on the opposite side of the world to ours, and has its winter when we have our summer, and summer when we have our winter. So that at Christmas-time, when we are having our dinner in front of a big fire, and there is snow on the ground outside, Betty and Peter in Australia are keeping Christmas Day outside in the broad sunshine, perhaps having a fine picnic under the trees.

They live in a house very like ours, and play the same games as we do. Peter is very good at cricket, and wonders if one day he will be clever enough to play for his country and come to England with the Australian team. There is one thing he cannot do, though—he cannot skate or toboggan—and that is because snow very rarely falls in Australia, and even if it does, it hardly ever lies on the ground. Betty and Peter wish it did, for they would like to do all the things their British cousins do. They often talk of Britain, and call it "Home." One day they hope they will be able to visit us. It will take them six weeks in a big steamer.

When Betty and Peter are getting up, we are going to bed, for when the sun shines on the other side of the world in Australia it is night-time here. And when we have the sun, Australia is dark. So that Betty and Peter are going to bed when we are having breakfast!

Their school is very like ours. They go every day, and love it. Some of the children live out of the town, and come in from the country every morning on their little ponies.

Peter's uncle has a big sheep-farm, and sometimes the children go to stay with him. There are so many sheep that they could not count them if they tried to. It is great fun at sheep-shearing time, for then the clever shearers come, and cut the thick woolly fleeces off the sheep so quickly that the wool seems to roll off like magic. One shearer is so quick that he can shear three hundred sheep in a day. Betty and Peter watched him, and thought he must be a magician. Then the wool was sorted out, packed in sacks, and taken to the nearest station to be sent away. A great deal is brought to us, and we use it for making all sorts of clothes and materials.

Round about Peter's town are great fields of pumpkins and pine-apples, and huge orchards of apples and pears. Apricots and peaches grow splendidly, too, in the open air. He has as much fruit as he likes, and so does Betty. A lot is sent to us, and rosy Australian apples are to be found in every fruit-shop in winter-time. For when our summer apples are picked and finished, the Australian summer (our winter)



Sheep-shearing in Australia.



## THE TEACHER'S TREASURY

comes in, and yet another batch of apples is picked there. So that we need never be without fruit.

Peter once went a journey with his father into the Bush. This is the wild, wooded part of Australia, where the undergrowth and the trees are so thick that in parts the path must be cut. Peter's father wanted to show him the sort of country that Australians first had to settle in. He told him that the settlers had to cut down trees, clear the undergrowth, make friends with the black people they found there, and build their own houses. Sometimes the trees were so big that, instead of chopping them down, the settlers cut off a ring of bark. This made the tree sicken and die. When it was just dry timber, it was set fire to and soon was nothing but a great red flame.

Peter saw kangaroos on his journey and watched them and the wallabies (another kind of kangaroo) jump away with enormous leaps. One of them carried its baby in a pocket of skin. He saw some tall emus too, running in the open country. They were long-legged birds which, like ostriches, can run but not fly.

His father showed him some old black marks on an old piece of bark, all over once rescued when he was very young. He was very pleased to see Peter, and showed him his house of leaves and bark. What Peter liked best of all was the big curved piece of wood. The old man showed him, it curved like a boomerang, came straight when thrown. Peter thought it was a good weapon, the bird or man aimed at, for there it was ready for another throw!

For a present Peter was given a boomerang, but however he practised he can't seem to make it come back to him!



An Australian Bushman with his boomerang.

XV. THE CHILDREN OF THE  
SOUTH SEA ISLANDS

FAR away on a beautiful island in the Pacific Ocean lives Savea. His skin is light brown, and you can see a good deal of it, for he wears no clothes at all. The sun is so warm, and the sea is so near for bathing, that Savea has no use for clothing, and would hate to wear any. When he grows up he will wear a kilt of beaten bark, or perhaps a loose wrapping of cotton cloth, but certainly nothing more.

He is a very happy little boy, for his island is very beautiful, very healthy, and very luxuriant. Everything grows there that he wants! He does not need to work very much, and he plays nearly all the time. Flowers of all colours and sizes grow everywhere, and Savea chooses a fine scarlet one every morning and sticks it gaily behind his ear. Then he is dressed!

He lives in a little hut made of wood and thatched with palm leaves. His father and mother built it, and some day Savea will build one, too, when he wants to make a home for a little wife. There is no furniture in the hut—just a few pots and coconut-fibre mats; no more is needed, for the family live out of doors all the day.

Savea loves bathing. He can swim like a fish, dive, turn head-over-heels in the water, and swim under the surface such a long way that you wonder where he is. He often goes for a water-frolic with his friends, and they have a fine time. They do not bathe where the sharks are, for they are afraid of them. A shark can bite off an arm or a leg with one snap of his sharp jaws.

Savea has delicious meals. He eats fresh fish cooked over red-hot stones, and juicy fruits freshly picked from the trees. He drinks coconut milk and eats the tender young coconuts prepared in all sorts of ways.

Savea often goes out fishing. He jumps into the dug-out canoe, pushes off, and floats away on the pale blue sea in the sunshine. For bait he uses a rag of coloured cloth, for the fish are always hungry enough to snap at anything. They are wonderful in colour and shape—some red, some blue, some green, and some all the colours of the rainbow! Savea does not fish for those, though—he has learnt that highly coloured fish, birds, and animals make bad eating. The bright colour is Nature's danger-signal.

He watches for the silvery fish, and he doesn't have to wait long. One soon comes and snaps at the bait. Savea pulls him up, and lets down the hook again. Before very long he has his boat full of shining fish, and once more turns homewards. The water is so full of fish that even if everyone fished every day there would still be plenty.

That is all the work Savea has to do. There is no school to go to, no lessons to learn. He can go and bathe, or play games with the others, or simply lie in the sun and sleep if he wants to.

## THE TEACHER'S TREASURY



Savea of the South Seas.

His friends are going crab-catching. They call him and tell him to come too. Up he jumps, takes his basket, and goes with them to the rocks. There are as many crabs as there were fish, so with much laughter and shouting the baskets are filled, and Savea takes home another supply of fresh food to his mother.

She is not a very busy person. She cooks the meals, and makes coconut-fibre mats and sails for the boats. Sometimes she shows Savea how to make fishing-lines of twisted fibre. Like her little boy, she loves bathing, and is often in the water. She oils her body all over with coconut oil, and Savea does too. This makes them smell rather nasty, but Savea likes the smell, and would think *we* smelt nasty without it!

The busiest time on Savea's island is when the coconuts are picked. These grow high up in bunches just below the tops of the palms. All the boys and men are clever at climbing

up the tree-trunks with their hands and feet to get the coconuts.

Then they throw them to the ground in heaps. There are hundreds and hundreds of coconut palms on the island, so that many thousands of coconuts are gathered. They are great big things, for each is encased in a thick coat of fibre. This coat is taken off before the coconuts reach us. Savea knows how to split the outside case open. He takes a pointed stick, thrusts it in, and breaks the husk easily.

When the nuts are picked, they must all be split open, and the kernels dried in the sun. When that is done, they are packed and sent to us to be used for all sorts of things—perhaps for soap, perhaps for margarine, or maybe for oil. They are not known as coconut then, but as *copra*. Some of the islanders get very rich through picking coconuts, drying them, and sending them away by the steamer that calls so many times during the year.

Savea's mother uses some of the fibre for making her mats, but most of it is sent away to be used in other countries. We use it when we wipe our feet on the front-door mat, for that is made of coconut fibres! Ropes are sometimes made of this too, and cord.

When Savea has picked scores of coconuts he thinks he has worked very hard indeed! So off he goes into his hut, curls up on a mat, and falls sound asleep until the sun wakes him in the morning.





Savea and his mother are often in the water.

## XVI. THE CHILDREN OF CANADA

**B**ILL and Mary live in the great country of Canada. It is so big that it is thirty times larger than our own British Isles. Bill lives in the western part of it, and is a very happy little boy indeed. He speaks English, of course, and his flag is the Union Jack, but his life is different from ours.

He lives on a farm. He calls it a "ranch." It is not like one of our farms, small, and surrounded with little fields like a patchwork quilt. The field of wheat on Bill's farm is so very, very big that even if he climbs up to the very top of the house he can't see the end of it! All he can see is the golden corn waving away into the blue distance.

On the other side he sees the fruit trees. There are hundreds and hundreds of these—plums, apples and pears, peaches and nectarines. They look like a forest from Fairyland when they are all in bloom, for then they are masses of pink and white blossom, and the air is filled with the humming of thousands of bees.

In the late summer Bill and Mary go out to help to pick the ripe fruits. They work as hard as they can, for it has been a good year, and every hand is needed to pluck and pack the fruit before it is too late. They get very tired then, and tumble into bed at night so sleepy that their eyes are closed before their heads are on the pillow!

They live in a house made of wood. Years before, their father came to that place, and built a rough house of logs. Then he and his helpers set to work to plough the land and sow it with grain. It prospered well, and soon there was enough money to build the stout wooden house they live in now. One day, their father says, he will build an even grander house, for he will soon be rich.

Two miles away is the school to which Bill and Mary go. It is a fine school, and all the children round about go to it. Some of them come from five miles away, but they don't mind a bit. They take their dinner with them, and have it in the playground. Bill and Mary usually ride to school on ponies, but sometimes they walk. Two miles is nothing to them.

They love the winter more than the summer, for then snow covers the ground, and ice is on all the ponds and rivers. Out come the snowshoes and the toboggans, the skates and the sleighs, and then the children and grown-ups have the greatest fun in the world. Bill is a fine skater, and Mary can go faster than anyone else on her snowshoes. Sometimes her father gets out the great big sleigh, harnesses two or three horses to it, tells all his family and friends to get in, cracks his whip, and off they go for a glorious ride over the crisp white snow.

Bill once went a journey by train to the east of Canada to visit his grandmother. He is never tired of telling Mary all he saw on the way. He was a whole week in the train! He had his meals there, slept there, and played there. Stations were hundreds of miles away from each other, and most of the time the train passed through great grass-



Young Canadians.



lands and wheat-fields. When he came back he to seeing the great Rocky Mountains he had way out. When them, the engine and pant as if it of breath. Then was fixed on and powerful ma- the long train up through the These rose up white peaks the clouds. The raced over very bridges, and Bill ing torrents at was all very ex-

In Bill's Red Indians. many of them were, and they nor so grand. seen a great feathered head- almost down He has seen dian papooses strapped to a

Bill has just beautiful little made by an In- his. It is a thing, very strong. It is bark over a

and is sewn together with large fibres. He is very proud of it, and often goes fishing with Mary on the river. There are many, many fish there, and often he and Mary catch and bring home great fishes nearly as big as themselves!

One day Bill is going up into the forests in the North, to stay in a lumber camp. He will see the men cut down the trees, pile them by the river-side, and then push them into the water when the ice melts. Then the river will be so full of great logs floating down to the saw-mills that the water will hardly be seen.

Bill thinks it would be great fun to be a lumber-man. He has told Mary that he will try to catch a bear in the forest, and bring its skin home to make her a fur rug for her bedroom.



A Red Indian.

looked forward passed on his the train reached began to puff was terribly out another engine together the two chines hauled the steep slopes mountains. all around, their sometimes in train often high trestle- could see roar- the bottom. It citing.

country live the There are not so now as there are not so fierce But Bill has chief with his dress hanging to the ground. queer little In- (babies), too, back board.

been given a birch-bark canoe dian friend of lovely little light, yet very made of birch- frame of cedar,

## XVII. THE CHILDREN OF GREENLAND

IN the cold country of Greenland lives Agutah, a little Eskimo boy. His life is very different from ours, for he goes to no school, eats his meat raw, and learns to hunt and fish when he is very young indeed.

He lives with his father and mother and little sister in a skin tent in summer-time, for then the snow and ice melt, and it is warm enough to go fishing in boats. Agutah loves that. It is not very long since he was only allowed to help his father mend and make fishing nets, but he has grown so strong and sturdy that now his father takes him out fishing. He has made him a fine little *kayak*, a canoe into which Agutah fits exactly, sitting in a hole in the middle. One day he caught a great flat fish, bigger even than himself, and he was very proud of that.

Sometimes he goes hunting the walrus with his father and other men. Then they take the big "luggage boat," or *umiak*, belonging to the women, and all go off together. That is great fun, Agutah thinks, for a walrus fights fiercely, and a hard battle is waged before the brave beast is taken.

Agutah is short and has a yellowish-brown skin. He is not very clean, for the Eskimos think that it is much too cold to bathe. Even the babies are unbathed unless the mother licks them all over with her tongue. They are, however, well rubbed with oil every day. Agutah is dressed in a soft vest of seal-skin, and over that a coat and trousers of fox-skin with the fur turned inwards. Then he has another coat and pair of trousers with the fur turned *outwards*. The trousers are tucked into the boots of hide. On his head he wears a warm fur cap. Even then he is often very cold, for his land is cruel with its biting winds and icy blizzards.

His sister wears almost the same dress as he does, but she has a big loose hood, and a sort of tail hanging down behind. Her mother carries the baby in her hood, and although it often has no clothes on at all, it seems quite comfortable. When its mother bends forward too suddenly, the little thing tumbles out into the snow!

When the winter-time comes, the Eskimos pack up their skin-tents and go to their winter quarters. This winter Agutah's people have decided to go seal-hunting, and have put all their belongings on the sledges for the dogs to pull along. There are dozens of these dogs and they are very fierce, very hungry, and very quarrelsome. Agutah sometimes watches them fighting each other to decide which shall be leader. When they have chosen, they all obey this dog. Agutah has learnt how to crack his father's long whip, and slash a dog, perhaps twenty feet away, who is eating his companion's harness through hunger. They are hard-working dogs, though, and will take a heavily loaded sledge fifty or sixty miles a day.

## THE TEACHER'S TREASURY

When everything is ready, off they all go. After a day's run, Agutah's father calls a halt, for they have come to a good place, sheltered by a hill of ice from the coldest winds. Then house-building begins.

There are no bricks and no wood. Agutah helps his father to cut out blocks of snow, and then these are placed one upon another in such a way that they at last form a little beehive-shaped hut. There is no glass for windows, but a clear sheet of ice is cut, and placed in the side of the hut instead. The doorway is very low indeed, and is reached by a tunnel through the snow, so that cold winds cannot blow in at the door.

A snug little house—but very, very small. Agutah's father cannot stand up in it at all! It is lighted and warmed by a lamp. The lamp is simply a hollowed-out piece of soft stone. In the hollow part oil made from seal-fat is poured. In the oil float bits of moss for wicks, and when these are lighted they give a little yellow flame. Agutah likes to be in the snow-hut when the lamp is alight, for he thinks it is warm and snug, and sometimes he even takes off one of his coats! But when we remember that the temperature can rarely go much above freezing-point, otherwise the snow of the hut would melt, it does not seem warm or snug at all!

Agutah's sister wishes she was a boy. She would love to go hunting and fishing with her father. But she cannot, for the women and girls have to get ready the seal-soup for the hungry men, and to trim the lamps and fill them. They have to make all the clothes, too, and as they have neither needle nor cotton, it is wonderful that they make them so well. For needle they use flattened bits of bone, and for thread they take the sinews of reindeer. With these they sew the seal, fox, or bear skins, brought by the men, and make fine vests, coats, trousers, and hoods. Agutah's sister is very clever, and has made her brother a new pair of seal-skin trousers all by herself.

When Agutah comes home from hunting, he is very hungry. He doesn't bother about whether the meat is cooked or not; he simply takes a piece of raw seal or raw fish and eats it as it is. So does his father, and doesn't even stay to cut it up politely into pieces. He stuffs one end into his mouth, and slowly chews up the whole piece.

Agutah loves hunting for seals. He goes out with his father and a dog. The dog runs ahead until he comes to a seal's breathing-hole. In the winter, when all the sea-water round is covered with ice, the seals come up now and again to breathe, and so make a little hole. This is what the clever dog finds. He stands still with his ears pricked, and his fine bushy tail raised. Agutah knows he has found a seal's hole and quietly he and his father creep up to see. Sure enough, there is a hole, but no seal. "He will come again," whispers Agutah's father. Then they sit down to wait. A cold wind is blowing, so Agutah quickly builds a little shelter of snow and then waits with his father.

Suddenly a shadow appears below the water, and Agutah's father



## CHILDREN OF OTHER LANDS



Children of a land of ice and snow.

raises his harpoon. Quick as thought it flashes through the ice and water into the seal's body. The line tied to the harpoon runs out as the seal plunges downwards. But Agutah has firm hold of it, and bit by bit the seal is hauled up and killed. How delighted Agutah is! He will have a splendid feast that night, and maybe a new coat to go with his trousers!

## XVIII. THE CHILDREN OF THE SAHARA

**I**N the great desert of the Sahara lives Hassan, a little white-clad Bedouin boy. He leads a wandering life with his tall, handsome father, whose piercing eyes seem as if they could look right through the person he is speaking to. With them travel Hassan's mother and the baby, as well as servants, camels, goats, and horses.

Hassan's home is the desert—he has no house, no hut to live in. When his father spends a night or nights at any place, he simply puts up a black tent made of goatskin, and arranges it, long and flat, over poles. In the middle of the tent is a curtain, dividing it in two. In one half sleeps his father, and in the other his mother and the children.

There are lovely mats, brightly coloured cushions, and pots and brassware in the tent. There is no other furniture. Hassan doesn't want anything else. He is quite content with just a few things—and besides, in a wandering life, it is impossible to carry very many household goods about.

Hassan loves the desert. He sees it stretching away before him in great wave-like ridges of sand. Sometimes when the wind has blown the sand into long dunes, it looks just as if the desert were a sea whose waves had suddenly become frozen still.

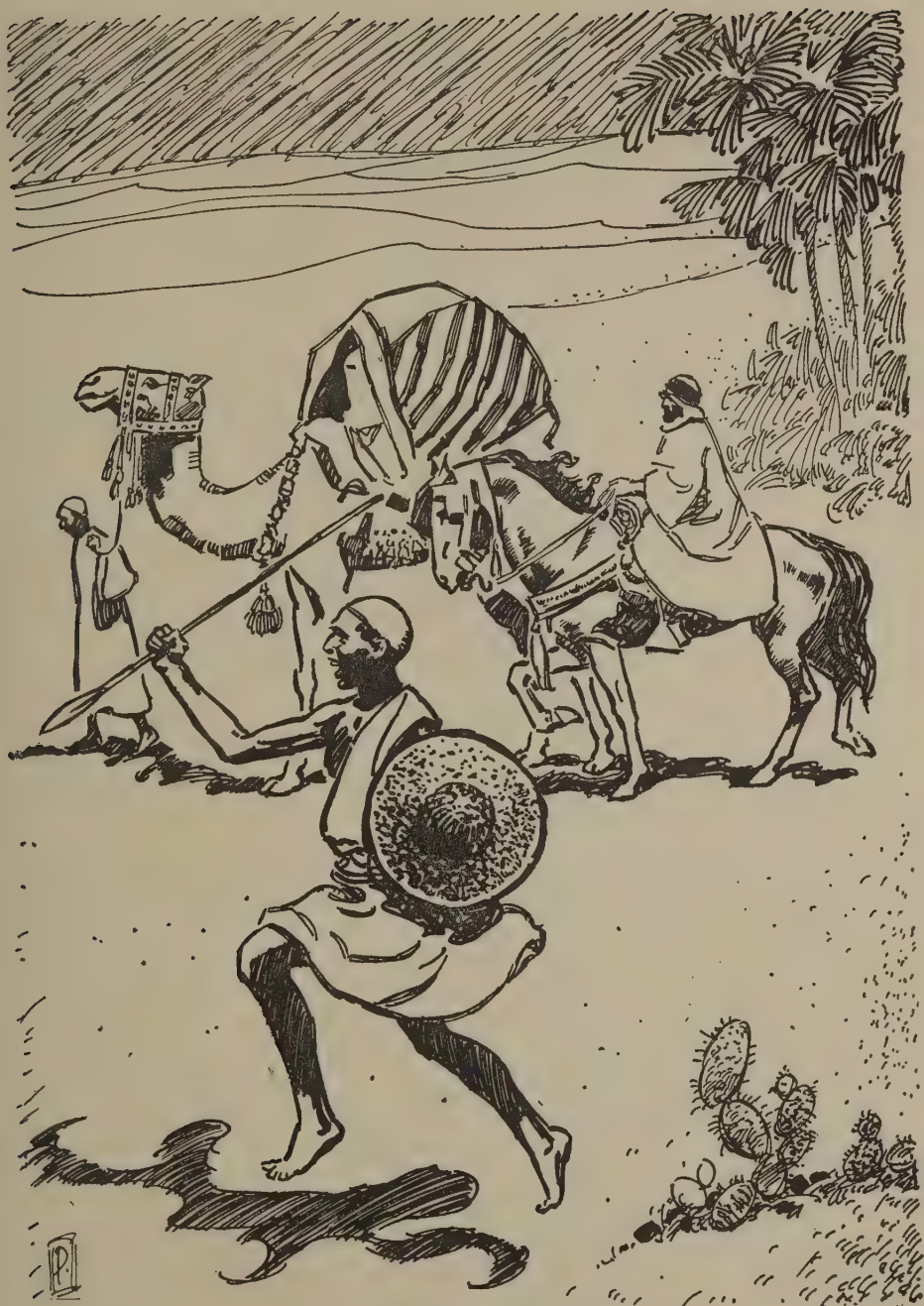
For many, many miles there is no water, no grass, no trees. Then, where a spring wells up from deep underground, a few palm trees grow, around a muddy pool of salt-tasting water. This kind of place is called an oasis, and is sometimes very large—so large that a town grows up there, with houses, gardens, and bazaars. Besides the oases, queer greenish shrubs are found here and there, and prickly bushes on which the camels can feed, for their mouths do not mind thorns.

The oases are sometimes so far apart that travellers miss their way, use up all their water, and die of thirst beneath the blazing sun. Hassan knows that his father is very clever at travelling from place to place, and never loses his way, so he feels quite safe in the great desert.

Hassan lives mostly on dates, which grow on the date-palms found in every oasis. He drinks goat's milk and camel's milk, and eats cheese made from each. When his father goes to an oasis in which is a town, Hassan feasts on figs and oranges, and eats all sorts of delicious cakes and sweets.

His father wanders from place to place with his animals, going to an oasis here because he has heard grass is plentiful, and to an oasis there because he knows there is much water, which perhaps he badly needs. He travels in the early morning and the evening, for no one can stand the terrible, burning glare of the midday sun. When the day gets too hot, everyone rests, either under tents or in the welcome shelter of rocks.

It is not very much bother to move from place to place. The tent



Bedouin in the desert.



## THE TEACHER'S TREASURY

is taken down, rolled up, and loaded on to a camel's back. The mats and cushions, pots and blankets are gathered together and tied on to another camel ; then the family mount, the servants start off on foot, and the moving is begun.

Hassan's mother rides on a camel in a sort of big wicker basket covered with cloth curtains, for she is not allowed to be seen by anyone but the family. She carries the baby with her. Hassan rides a camel too, or runs along beside them. He likes to be on his feet in the cool morning, for he gets rather tired of being on a swaying camel's back for hour after hour.

The camels are surly, treacherous beasts. They grumble at being loaded, and grumble at being *unloaded*. It is sometimes difficult to make a camel get up from his knees after being loaded, for he occasionally takes it into his head that he has too great a burden. Then there is nothing for it but to take off one of his loads. Although Hassan doesn't like the camels, he knows his father could not get on without them, for their great flat feet journey easily over the yielding sand, and the camels themselves need little to eat, and no water at all on a long journey. They can store up food and water inside them and feed on that. A handful of dates each day is quite enough to keep them going.

Camels are valuable too, because of their hair, skin, milk, and meat. Hassan hopes that when he is grown-up he will have hundreds of camels and be a rich man. The Bedouin counts his beasts as riches, and the more he has the richer he is.

Sometimes when Hassan's father has pitched his tent at night, travellers come by, going the way they came. Then they are made very welcome, and given the best of the food the family has, for Bedouins can be very friendly and hospitable. They can also be very treacherous and lawless, but Hassan's family is honest and friendly. Together they and the travellers sit and talk in the green oasis, watching the camels drink at the muddy pool, and the servants filling the precious water-bags from the covered-in well.

Sometimes the wandering family comes to a town in a big oasis. Date-palms, with their feathery tops, stand in clumps, and grass grows here and there. Then Hassan's father goes in among the flat-roofed houses of the town and buys corn and figs, and Hassan has a great feast. He loves the excitement of seeing many people and hearing much news ; but he is always glad when the time for departing has come again, and the wanderers gather up all their belongings and travel out into the great desert once more.



XIX. THE CHILDREN OF THE  
ITURI FOREST

FAR away in an enormous forest of Africa lives Bambi, a tiny little boy. He belongs to the Pygmies, the Little People of the Forest. His father is no bigger than a child of twelve, and his mother is even smaller. Bambi himself looks like a live doll.

He is coppery brown in colour, and has a very wide mouth indeed. His father is covered with a soft, reddish-brown down and looks rather like a monkey.

They live in the thick green forest, where sunlight hardly ever comes. It is because they so rarely see the sunshine, and because they prowls about with bent backs, that the Pygmy people are so small. To them, the negroes who live at the edges of the forest are great giants.

The Pygmies are shy of other men. They like to keep to themselves, and hardly ever do they leave the thicknesses of the forest. Bambi never has. He does not know what it is like to be out in the broad sunlight. He lives always in the hot, moist greenness of the forest, and sees the great trunks of the trees rising up above him, with long creepers trailing here and there, and mosses and ferns growing round his feet.

Bambi is not old enough yet to go hunting with his father. He has to stay with his mother, and play with the other children. Sometimes he climbs up one of the tall trees until he is high enough to pick the fruit that grows there. Most of the flowers, fruits, butterflies, and birds are away up in the tree-tops to catch the sunshine. Bambi throws down the fruit he picks, or, if it is soft fruit, carries it carefully down with him. He is a good climber, and so are the other boys.

Sometimes one of them finds a wild bees' nest high up in a tree-hole. Then up go the children, put their bare brown arms into the nest, and take out the honey. The bees buzz round angrily, but the tiny children don't seem to mind being stung at all.

Bambi knows where to look for roots and mushrooms, and often brings some home to his mother to cook or eat raw. Sometimes he has to dig deep down for the roots, and a queer little monkey-like figure he looks, grubbing in the ground in the dim greenness of the forest.

Bambi's house is made of leaves and boughs. It is very easy to make. Some thin pliant twigs are stuck in the ground in the shape of a circle, and these are bent over at the top, and tied. Then the spaces in between are filled in with some big tough leaves to keep out the rain, which often falls heavily. Thus is made a little beehive-shaped hut—not very strong, certainly, but quite strong enough for the Pygmies, who never stay in one place very long—usually ten to fourteen days, sometimes not so long. Each hut has a tiny entrance low down, through which the owners crawl on hands and knees.

Bambi's father is a hunter, and so are all the other men. They are

## THE TEACHER'S TREASURY



A Pygmy hunter.

very fond of monkey-meat, and often bring home monkeys for the evening meal, eating them nearly raw.

Sometimes they trap big animals by digging a pit, and putting branches across the top to hide it. Along comes an animal, treads on the cross branches, and falls with a crash into the hole. Then Bambi's people are glad, for there will be a great feast.

Bambi's father hunts with bow and arrows. At his waist he carries a little pot of poison. Into this he dips the point of each arrow before he shoots. The poison enters the wound of a shot animal and poisons it, so that it dies. He uses the poisoned arrows, too, when he fights his enemies, and a very dangerous foe he makes, for he can follow anyone through the forest without making a single sound.

The Pygmies are very clever at tracking animals. They can read the signs of bent twigs, trodden grass, and bruised leaves as easily as we can read the paper. They know what animal has passed, in which direction it went, and how long ago. If they spy an elephant, they climb the trees and wait for it. Then they shoot their little poisoned arrows into the thick hide. It may take days before the animal dies, but the Pygmies do not leave him until he does. Then they eat the meat and take the tusks.

Bambi loves salt. There is none to be found in the forest, so that it is a great treat when he gets any. His father sometimes gets it from the negroes at the edge of the forest. He does not go and ask them for it, though. He creeps out to a certain tree and hangs on it some skins or forest fruits or ivory tusks. He hangs them in a certain way that means, "I want salt in exchange." Then the negroes find the skins and fruit, take them, and put some salt there in exchange. Sometimes they put pieces of iron or bananas. They never fail to put exactly what the Pygmies say they want.

Bambi's people have been twelve days in the same place, and game is getting scarce. So many animals have been shot, trapped, or scared away that it is difficult to find food. "We will move to another place," says Bambi's father. So they pick up their skins, take their pots, and move to another part of the great forest, where food is plentiful. New huts are built, and new traps are laid, and once again the Little People go out to hunt.





Children of the Ituri Forest.

## XX. THE CHILDREN OF ZULULAND

M'WANGA is a little black Zulu boy, and he lives far away in the South-east of Africa. His home is a beehive-shaped hut, with such a small entrance that his mother has to crawl into it on her hands and knees.

The hut is made of poles set in a circle bent over to meet at the top. Rushes, twigs, and clay fill in the gaps between the poles, and make a cosy, strong little hut. There is no chimney, so that when fires are lighted the hut becomes very smoky indeed. But M'wanga doesn't mind; he is quite used to it.

There are ten or eleven huts round about M'wanga's. They are set in a circle, and round them is a stout thorn fence that keeps out animals or enemies. In the biggest hut of all lives the chief. The four other big huts belong to his wives, and the rest to the young men. In a yard near by the men's huts are the cattle, waiting to be taken out to pasture.

M'wanga is a happy little boy. He is dressed in a leather belt decorated with beads, so that he has nothing on that will make him feel too hot! He is used to the blazing sun, and doesn't mind it much, for he has a tough black skin.

He plays with the other children from morning to night in the yard round about the huts. They make clay animals, and bake them in the sun, and are very clever, too, at making little huts of grass and mud just like their own big ones. Another game M'wanga loves is fighting other boys with sticks. He is very good at this, and his mother says some day he will make a fine man.

Soon M'wanga will be old enough to go with the big boys and mind the cattle on the hills. He is longing for that day. When it comes, he will be allowed to go out of the kraal (collection of huts) and follow the cattle as they seek pasture. He will have a jolly time laughing and talking with all the big boys, telling tales, playing games, and perhaps riding the cattle if no one is looking. But if the boys forget to watch their charges and let them wander down to the pumpkin, bean, or maize fields round the kraal, and eat the crops, then there will be a great to-do, and the boys will be well beaten. M'wanga knows that it happened once, and he is quite decided that when *he* goes to watch the cattle, he will never let them stray away.

The little fields round the kraal are tended by the women and girls. M'wanga often goes with his mother when she weeds the pumpkin patch, or runs by her side when she fetches water from the stream. She carries a great calabash gourd and fills it.

Sometimes M'wanga's sister goes, for her mother says she is big enough to work now with the others. Soon she will fetch the water every day, and grind the maize between two rough stones to make meal for porridge or bread. She is black like M'wanga, and has woolly



Zulu children.



## THE TEACHER'S TREASURY

hair. She wears a loose cotton dress reaching to her knees, and has plenty of ornaments and beads on her arms and ankles.

M'wanga's father is a great chief, but as his mother is the least important wife, not much notice is taken of her, and she does a great deal of hard work, and lives in the smallest hut. The chief is a great man, very strong and fierce, with long assegais and great shields, and he has a waving head—when other chiefs M'wanga is

He is afraid doctor, too, for in bright streaks and looks a very When anyone is doctor is called of giving medicine and shouts, and ening away the making people

Sometimes, are dried up become, the chief doctor again. the centre of the magic with the has hanging and neck. He circle he has shouts and dances awful faces that his face in fear.

It may be that the witch-doctor and then he is But perhaps it he says that have prevented it. Everyone believes him, and thinks he is a wonderful man.

M'wanga loves when the big boys drive the cattle in at night, and come and sit down to the evening meal. They tell stories then of all kinds of things—hunting, fighting, good spirits and evil ones. They eat their meal from a pot set in the middle of them, and they dip in their hands as they like, for there are no plates. Soon M'wanga gets so sleepy he cannot listen any more, and he crawls into his hut, rolls himself up on his little grass mat, and falls fast asleep on the hard-baked clay floor.



A Zulu witch-doctor.

dress he puts on come to see him. afraid of him.

of the witch—he paints himself of red and white, terrifying person. ill, this witch-in, and instead cine, he dances says he is fright-bad spirit that is ill.

when the crops cause no rain has calls in the witch—Then he goes into yard, and makes horrid charms he round his waist stands inside a drawn, and and makes such M'wanga hides

rain comes after has done all this, very boastful. doesn't, and then wicked spirits









